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If You're Buying a Recording Machine

BECAUSE of all that has been said and written about the use of recording machines in language classes, teachers who have had no personal experience with these new devices are interested in learning more about them. What many teachers hope for are short, simple answers to two questions: "What is the name and the address of the dealer who sells the machine I should buy?" and "How should I use it once I have it?" Yet even a person who wants his information in digest form realizes that a satisfactory answer to the second question cannot be compressed within the limits of a single article. Though many accounts have been published, all of them combined do not yet cover the topic completely.

Little has appeared in the linguistic journals concerning the machines, but it does seem as if the first question could be answered in one line. The answer cannot be so simple as that. Because new machines are continually coming on the market and improvements are constantly being made in existing models, specific descriptions (to say nothing of recommendations) are almost worthless by the time they reach print. Second, cost (particularly comparative cost) is an important item in selecting a machine; yet in our present economy prices are rapidly changing and are further complicated by discounts, federal tax remission and other savings open to the state institution, the buyer in quantity lots and the like. Third and most important, the "rightness" of a machine for any particular teacher will depend on several variables: the specific uses to which he puts it, the situation in which he works, the particular foreign languages involved, the type of recording work done, the goodness of the individual teacher's ear and a number of other factors we shall see later. As a result some teachers find one make of machine completely satisfactory; others think that it reproduces the language sounds with too little fidelity to be useful in elementary classes. Consequently the language teacher should beware of the man with the pat answer.

If specific advice is unwise under these circumstances, a general checklist can be offered of points which the purchaser of recording equipment should investigate. These are valid considerations regardless of technical improvements or the special demands of local situations, and the intelligent teacher can apply them for himself. By way of illustration and suggestion, however, I have listed the names and addresses of some manufacturers, whose machines are now on the market.¹

¹ The reader who wants a complete list of manufacturers will find the latest one of which I know in "The Mid-Month News Issue" (July 15, 1946) p. 22 of the magazine *Electrical Mer-*

There is a great array of recording machines which can be classified on a number of different bases. Probably the most obvious classification groups them according to the shape of the materials on which they record: (a) wax cylinders;² (b) plastic,³ acetate⁴ or paper discs;⁵ (c) wire,⁶ film⁷ or paper tape.⁸ The first type has long been familiar as office equipment. The second type includes many varieties from small dictating machines like the SoundScriber, through phonographs which will also cut amateur records, to semi-professional or professional equipment for making phonograph discs. The third group has been developed more recently in this country and is known chiefly through its use in radio broadcasting.

Another possible basis for classification is the recording principle employed. In the one, the vibrations of the speaker's voice scratch a track in the material (either "hill-and-dale" or lateral), and these scratches when "played" reproduce the voice. In the other principle, the voice puts only a varying magnetic field on the wire or tape, not an incised track.⁹

On the basis of both these classifications many machines are hybrids. Thus, though most wire and tape machines employ the magnetic principle, some cut an incised track on a strip of film. On the other hand, while most machines using discs employ the cutting principle, some of them are magnetic.

These machines are all adaptable in varying degrees to language work. But because most of them are sold as office dictating machines or for use in radio transcription, they are built primarily for these purposes. As a result the language teacher will often find that they do not fit his needs perfectly.

chandising (published by McGraw-Hill). As I write, some of these machines are still in the engineering stages, though some of them will probably be ready by the time this article appears. To be sure, the user of this list, as well as of the addresses given in the following pages, will have to get in touch with the manufacturers to secure precise and up-to-date information. But I believe that anyone who plans to spend several hundred dollars for recording equipment should be prepared to spend a few hours and stamps in getting the most accurate information possible. That can be secured at present only by keeping in touch with the manufacturers.

² Thomas A. Edison, Inc., West Orange, N. J.; Dictaphone Corp., 420 Lexington Ave., New York 17, N. Y.

³ SoundScriber Corp., 82 Audubon St., New Haven 11, Conn.

⁴ Presto Recording Corp., 242 W. 55th St., New York 19, N. Y.; Wilcox-Gay Corp., Charlotte, Mich. (The recordings made by machines of this type can be played on an ordinary phonograph.)

⁵ Brush Development Co., Cleveland 14, Ohio.

⁶ Brush Development Co., Cleveland 14, Ohio; Lear, Inc., 110 Ionia St. N.W., Grand Rapids, Mich.; Pierce Wire Recorder Corp., 1328 Sherman Ave., Evanston, Ill.; Standard Business Machines Co., 542 S. Dearborn, Chicago.

⁷ Jefferson-Travis Corp., Fonda Division, 245 E. 23rd St., New York 10, N. Y.; Miles Reproducer Co., Inc., 812 Broadway, New York 3, N. Y.

⁸ Brush Development Co., Cleveland 14, Ohio.

⁹ A third technique (that used in the movie sound-track) still requires a very complicated developing process and hence is not used in the type of machine of which we are speaking.

He will have to strike a balance of the advantages and disadvantages for each type and then decide which best meets his own needs. In drawing up this balance sheet, he should keep the following criteria in mind.

Fidelity. Fidelity concerns the accuracy with which the sounds are recorded and reproduced, and sufficient fidelity is probably the most important characteristic of a recording machine. As you will remember from elementary physics, sound is produced by some vibrating medium like a violin string or the human speech organs. The faster this medium vibrates, the higher the sound. Because of this constant ratio between pitch and this speed of vibration, the latter is an accurate measure of the former; and the unit of measurement is the "cycle," the number of roundtrips the medium makes per second as it vibrates back and forth.

An instrument of perfect fidelity would accurately reproduce all the sounds audible to the human ear (roughly the range from 16 to 20,000 cycles). But such machines are not yet available; hence the fidelity of recording and reproducing machines is stated in terms of the range of sounds they can handle (e.g., 200-4,000 cycles or 80-8,000). Fortunately the sounds of speech, as compared with those of symphonic music, occupy a relatively low and narrow band in the range of audible sounds and can be reproduced by machines of fairly low fidelity.

The low frequency sounds of speech are adequately reproduced by all machines; the high frequency noises (such as the distinctions between the various spirants) are those most likely to be lost. The machines now on the market have upper limits between 4,000 and 8,000 cycles. Eight thousand cycles is probably the maximum fidelity which any language teacher would desire, but unfortunately the available machines of that capacity are expensive or are less desirable on other counts which follow in this checklist. Below 8,000 cycles (when one tries to determine whether 4,000 or 6,000 is a satisfactory maximum) the variables already mentioned come into play: the precise use to be made of the recording, the particular language involved and the rest. The claims of some manufacturers will also represent wishful thinking more than scientific fact.

The best test for the language teacher to use is the practical one of seeing whether the machine can make the phonemic distinctions of the language or languages for which he plans to use it. One method of making such a test is for a friend of the purchaser to record (while the latter is out of the room) many such series as *lass, last, lath, laugh, lad, lap, lat, lab* or *his, hiss, is, hit, it* (to take the illustration from English). The person making the record should speak with only normal care and clarity, and should use all the words in the same position in the same sentence, regardless of the nonsense and impossible syntax produced. The buyer then returns and listens to the recording, trying to write out the list of words in the order they were said. If the phonemic distinctions are clearly audible, the speech recorded on the

machine will be then an adequate model for students to imitate and a sufficiently accurate record of their own production.

For some purposes, of course, a less accurate record of the sounds will be satisfactory. After the student is able to understand from the context, he will also need less exact reproduction of the foreign language (just as one understands people with a lisp even though they do not make all the phonemic distinctions). Likewise very careful articulation and enunciation will help a machine make borderline distinctions if this care does not make the flow of speech too unnatural. But the instructor who selects a less sensitive machine should do so only with full realization of its limitations and with assurance that it will at least perform the function he has in mind.

Playback. All these devices have some means of playing back the recording. Often this playback is provided on the original recording machine, but usually better reproduction is secured if the cylinder or disc is played on a separate transcribing or amplifying machine. In any case the language teacher should make certain how many students at one time can hear the playback.

The small speakers provided in the recording unit or in some transcribers are capable only of limited volume, and even within that range the maximum volume is often accompanied by distortion. The instructor planning to use this small speaker should make certain that its greatest undistorted volume is sufficient for the size of the room, the general level of noise and the other conditions under which he works. The company's demonstration room is *not* a classroom.

Some machines can be fitted also with a larger separate speaker which gives greater volume with less distortion than the smaller speakers in the playbacks. The teacher should see whether this amplification is sufficient for his circumstances and whether the recording produced by the machine is sufficiently good to stand up under this greater amplification. Recording processes which make materials that are quite satisfactory under slight amplification may produce cuttings which cannot be greatly amplified without too much surface or background noise, distortion or "thinness."

With most machines headphones of some type can be used with several sets connected to the same transcriber. However for each type of device there is usually a definite limit to the number of phones which may be coupled to one instrument. For each multiple of this number of students to listen simultaneously another transcriber must be purchased. The teacher with a limited budget should explore this point.

Repetition. Since the language teacher may want the students to hear certain parts of the recorded materials over and over again, he should carefully investigate the facilities for this repetition and the added cost (if any) of extra equipment needed.

For repetition of small bits nearly all recording machines are provided

with controls (usually treadles) which make possible the immediate repetition of the last sentence or two played. The instructor can thus secure continued repetition of model sentences and other drill materials.

But often language teachers will want somewhat larger bits of material repeated. Here disc recorders now have the advantage over some of the wire and tape models. Discs record smaller blocks of material and can be restarted at any point within the units.¹⁰ The longer recording span of the wire, tape and film recorders works slightly to their disadvantage in this connection since the wires must be wound back in the machine to the re-starting point. Thus the speed of rewinding is an important criterion of these recorders.¹¹ Present models differ greatly in the speed of which they are capable. Some rewind only at the ratio of two to one of their playing speed. Consequently if an instructor plays material for a half-hour and then wishes to repeat this same amount he must allow fifteen minutes for the machine to rewind before he can restart the material. Other machines having a ratio of thirty to one can rewind this same amount in one minute. Almost as important as the speed of rewinding is the "fast forward" speed which gives rapid access to material at the end of the spools. Other things being equal, the language teacher will probably find most useful that machine which has the highest speed for both these processes. He should also note the amount of manual rethreading or other operations necessary in shifting from one speed or direction to the other.

Microphones. Often several different types of microphones are available for a single type of recording machine. Sometimes these varieties are particularly adapted to specific uses: "directional," "wide-area" and the like. In this case the teacher should be careful to get the one best fitted to the work for which he will most often use the machine. Also the fidelity and sensitivity of the instrument are often directly related to these same qualities of the mike, and economy in microphones usually proves to be false economy.

Durability and re-use of recordings. The teacher who plans to record a series of tests or exercises certainly wants to know how much use he can get out of these materials before he has the job of recording again. No precise answer can be given to this question. In part the durability of the recordings depends on the process employed. Materials entrusted to magnetized wire will give the longest service. The wire itself is sturdy, and the magnetic field, which actually reproduces the sound, is not subject to wear. Now that

¹⁰ For use in language work a machine has been developed which gives extremely accurate control selection on phonograph discs. See Bailey, R. H., "Spotting and Repeating Record Player," *Radio News*, XXXV (February, 1946) 29 ff.

¹¹ Some wire, tape and film recorders are built with an "endless loop" and provide no facilities at all for reversing or repetition. These machines are consequently not adaptable to many uses to which the language teacher will wish to put a recording machine.

the danger of the wire's becoming demagnetized through age or accident has apparently been removed, the spools will reproduce the materials almost forever. At the other extreme, the transcription disc and the wax cylinder are probably the shortest-lived. The other types fall between these two extremes as regards the length of service which may be expected from their discs or tapes.

Other factors, however, are so important that generalization about the durability of particular types of recording must be very tentative. An acetate transcription disc, played *once* on a machine with a chromium needle, a wobbly turntable and a five-ounce tone-arm, is completely ruined and can never be used again. Nor is the longevity of a transcription increased by the machine operator who firmly presses his hot, moist thumbs in the grooves and then leaves the disc on the radiator over night. Yet this same transcription, used with suitable equipment and reasonable care, can be played twenty times at least with maximum clarity and may be fairly usable for twenty more.

Great variation can be found even when flagrant abuse is not the cause. For example I personally tested one recording device and found that its discs could be played almost one hundred times before scratchiness and loss of fidelity became perceptible. Yet colleagues have reported that their recordings, made on the same model of the same make, wear out completely after one-third as many playings. Machines vary. In so standardized a product as the automobile, each car has its individual quirks; and the current scarcities and substitutions of materials further decrease uniformity. Another cause of variation is that recording devices and their playbacks are precision instruments, and a machine slightly out of adjustment usually will be hard on recordings. For all these reasons the life expectancy of recordings is somewhat uncertain, and the language teacher should expect somewhat less wear from his materials than that honestly claimed by the manufacturer, who keeps his machines in perfect trim and who uses both skill and care.

A point closely related to the wear to be expected from materials is the possibility of their reuse. Magnetized tape or wire can be rapidly demagnetized by the machine and reused indefinitely. Thus temporary materials like students' pronunciation practice can be "wiped" off the wire at any time and the same spool used again and again. Wax cylinders can also be scraped and re-used, but discs or films which have been cut with an incised track must be discarded when the recordings they contain are no longer wanted.

Storage of materials. The teacher who wishes to keep much material on file for class use or wishes to keep a record of the performance of many students will find the storage problem worth considering. Here the discs have a considerable advantage since they can be stored in record albums or even in file drawers, depending on the size and composition of the discs.

The other methods require more specialized equipment and are somewhat less handy in large quantities.

Editing. Little or no editing can be done on discs and cylinders, but on the magnetic machines sections of the wire or tape can be demagnetized and the material replaced without disturbing the rest of the recording. On some models it is even possible to splice the wire like movie film and to make a selection and new ordering of material originally recorded on different reels. This kind of cutting is possible only on those models which have a special device to move the tape through the recording head at a constant speed. On those machines, however, where the wire is controlled only by the winding spools, it is pulled more rapidly by a full spool than by a nearly empty one of smaller circumference. With these models if the position of the material on the spool is changed, distortion will result from the increased or decreased speed with which the material is played in its new position. Teachers who plan to do editing of this sort should inquire about the feeding mechanism of the machine they buy.

Ease of operation. Simplicity is important in any machine for classroom work. If a teacher is distracted by the demands of operating his machines, he has less attention to devote to his other duties. The less threading, switch-throwing and record-changing the teacher has to do, the better. In purchasing equipment, he should keep asking himself how easily and how swiftly he can manipulate it while keeping up with the other demands of the classroom.

Cost. There is a great variation in the amount one can pay for recording equipment (roughly from \$50 to \$1,000). In large measure the purchaser gets what he pays for, and his needs or demands determine the cost. On the other hand some makes seem obviously much better buys for certain purposes than do others. Though the field is competitive, it is still new enough for bargains to be found. The language teacher should not assume for example that "all wire recorders are about the same" and be ready to take the first one offered to him.

The teacher should also check carefully the relative *total* cost of the exact kind of installation he needs. For example as was noted in the earlier discussion of playback, he may find that he needs two or three transcribers, twenty sets of earphones, an additional loud-speaker, two recording machines or some extra attachment. It may be that for his particular purposes a more expensive machine will ultimately prove cheaper than one basically costing less but requiring many extras.

A further complication is that manufacturers of radios, phonographs and radio-phonographs are beginning to bring out models which also contain recording machines. The teacher who is in the market for these combinations will have a slightly wider field of choice and a somewhat different purchasing problem as far as costs are concerned.

The cost of additional cylinders, discs or spools also may be worth consideration in some circumstances. On the other hand the language teacher often will use such a small quantity of material annually that he should not be overpersuaded by sales-talk based on this point.

Interchangeability. An unfortunate feature of most recording devices at present is that the recorded materials can be used only on the particular make of machine which produced them. For example, SoundScriber discs can be played only on a SoundScriber, and the wires and tapes of the various brands of magnetic recorders are not interchangeable. For many teachers this fact may not matter since they plan to use their materials only where the proper machine is available and usable in the circumstances. But teachers who foresee the need of having their materials played where the special machine is not at hand will find that discs playable on an ordinary phonograph are their only recourse.

In closing I repeat the suggestion already made: try out the machine for the type of work you do under the conditions in which you work. While one should not impose upon dealers, most of those who handle reliable equipment are more than willing to have the machines demonstrate themselves in use. A teacher can tell more from a few days' experience in the classroom than he can from endless reading of advertising brochures.

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material for publication in the October *Journal*
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before August 1, 1947.

Oral Work with the Wire Recorder

LANGUAGE journals have carried a good many interesting discussions on the use of the phonograph record as an auxiliary device in oral-aural instruction. A little has also been said about the use of the mirrophone. However, so few teachers have had access to the latest device, the wire recorder, that almost nothing has been written about it. The following discussion deals with some of its many alluring possibilities for language instruction.

The wire recorder is a sort of super-mirrophone.¹ It is a compact, easily portable, single-unit device which magnetically records sound on a delicate wire. At any point the wire can be reversed at rapid speed, and the recorded passage is ready for the replay. The same wire may be used over and over again; as new material is recorded, the old is automatically "erased." While the mirrophone records for one minute only, the wire recorder records continuously for over an hour.² Of course, there are types of uses for which one minute of continuous recording is quite sufficient, but the eventual advantages of the longer period need not be defended. Furthermore, recordings on a spool of wire can be stored away for future reference if desired while the mirrophone provides for no such preservation. Some of the other advantages of the newer instrument will become evident as the discussion continues.

I had the opportunity of using a wire recorder extensively during the past academic year.³ It was in my office-classroom for a period of five months and hence was available for all of my classes as well as for individual conferences with students. During these five months I had ample opportunity for experimentation. In addition, a number of my colleagues borrowed it from time to time for work with their classes. Collectively we discovered quite a variety of uses for the machine as an aid to oral language instruction. I wish to report in some detail on several of the informal experiments I conducted with students of German.

My first efforts concerned the improvement of oral reading in a class of eighteen students at the beginning of their fourth semester of German. Once or twice a week for a period of several weeks each student was asked in

¹ For a brief explanation of mirrophones and some of their possibilities, see Changnon, Pauline E. and Kettelkamp, Gilbert, "The Mirrophone as a Teaching Device," *MLJ*, XXIX (October, 1945), pp. 517-520.

² There is more than one type of wire recorder, but I am familiar only with the one developed several years ago by the Armour Research Foundation for General Electric.

³ At Stephens College, Columbia, Missouri.

turn to read a few lines into the portable microphone which was passed around the classroom. A sample from each was thus recorded in a continuous recording session without interruption. Then the evidence was played back. On the first day each student, of course, registered the usual astonishment at his "mirrored" voice. There was little need for comment on this trial run for each found plenty of personal faults for contemplation. Also, there was much amusement—too much in fact.

On the next attempt the matter became more serious. The reading was decidedly better; there was less display of mannerisms, better enunciation and expression and greater fluency. All this with hardly a comment on the previous occasion! This time, however, on playing back the material, I stopped the machine for discussion at the end of each student's reading. If several errors occurred in rapid succession or if a student manifested doubt about having made a certain error, we played the line in question over again, stopping for the immediate observation of each error.

By this time the novelty had disappeared almost completely, and the work became more and more business-like. Future recordings in this series were extremely profitable for all phases of the oral reading exercise. The students actually began to like the gadget and looked forward to the opportunity of using it. It is probably conservative to state that the quality of their reading would have improved only half as much had the same amount of time been devoted to the best non-mechanical means previously at my disposal.

Another series of recitations was recorded by the same class. For some time the students had been retelling in German the content of the novel they were reading. In his own words each in turn contributed a few sentences to the development of the story. Now that the class was completely accustomed to this procedure they were asked to speak into the microphone. Again, on the first attempt, we recorded the whole assignment without interruption and played it back with little comment. There was a good deal of giggling on the replay. However, many a mental note was made in spite of the confusion and excitement.

This procedure seemed to disturb a number of students much more than the reading exercise had; some even exhibited "mike" fright. As familiarity with the recorder increased, the nervous tension gradually decreased, but it never disappeared as completely as it had in the experiment with reading. This is probably only to be expected for in such recitation the student's capacity to recite is taxed much more heavily than in most types of work. He never knows at just what point in the story he may be called upon to pick it up and give a logical and fluent continuation. Had I fully anticipated the adverse effect of these combined difficulties, I would have done much more preparatory recording with the group before launching the relatively difficult narration project. The fact that a number of students

then developed a dislike for the gadget supports the conclusion that the procedure was defective. Nevertheless, since I did not know at the time how long I might be able to keep the recorder, we continued with the series.

During the first four or five narration periods the rate of improvement hardly warranted the amount of time spent. Eventually, however, the "mike" fright diminished so considerably that the procedure came to be accepted as more or less normal, and good results were obtained. The progress made was usually more apparent during the recitation on the day after each recording session than during the session itself. Obviously there still lingered enough tension during recording to create a certain disturbing effect, and the relief from that tension lent their tongues an ever-increasing freedom from inhibitions. A few of the students, and not necessarily the best ones, progressed with astonishing rapidity.

Perhaps the greatest value of the wire recorder is in its possibilities for individual conferences. Several of my students—those in the third-year, literature course—were asked to come in for half an hour each week to report on their German readings. They usually confined their German summary to about ten minutes. We recorded the entire report nearly every week during the semester usually without any interruption, and then we carefully examined it. It took these more advanced students very little time to adjust themselves to the recorder. At first we frequently interrupted the replay for corrections and suggestions, but relatively early in the semester they developed a high degree of awareness of their failings and made constant efforts to improve pronunciation, intonation, diction, grammar and, finally, reading for accurate knowledge of content. As we approached the end of the semester, interruptions for the "popular" errors were all but eliminated. If they slipped and repeated errors previously pointed out and discussed, they usually recognized them immediately upon hearing them and quickly offered the correction before I was able to stop the machine.

Since it has always been my conviction that it is demoralizing for many students to be heckled constantly by interruptions on the part of the instructor, I had long been playing the part of a recorder myself during certain types of class exercises. In reading or narrating exercises, for example, I prefer to make mental or written notations on the errors. These I then discuss with the student and the entire class after the recitation is completed. At this time the student is able to focus his undivided attention on the criticisms, whereas he is unable to do so while under the strain of formulating the next thought. Since it is difficult to recall every error situation accurately and since note-taking by the teacher disturbs some students, the wire recorder is an excellent solution to this problem.

I should like to mention briefly a few additional features of the wire recorder. I have already indicated that recorded material can be preserved like phonograph records. In addition, however, corrections or changes can

be made at any point in the material by simply dictating the new sentence, phrase or word into the microphone at the right point. The original item is automatically "wiped out" as the new one is recorded.

Teachers who like to bring others' voices into their classes in order to broaden students' listening experience will find it relatively easy to get an outsider to record a passage at some convenient time, whereas a personal appearance during class is often inconvenient.

The many possibilities for oral-aural examinations are implied in much of the above discussion. However, one feature is worth noting especially. Before the class is to meet, the teacher can record questions, statements or problems and leave a blank space after each item. It is then necessary only to turn a switch after each question has been played in order to record the response of the student. The complete oral test can thus be preserved for careful, comparative grading at a later time. In addition, if a colleague's judgment on the results of such a test is desired, it can be attained without disturbing the students in the test situation.

The wire recorder offers a solution to the individual student working outside of class on oral facility. He can become his own audience and spend many a profitable hour examining and improving his own work. If such individual practice is closely related to class activities, there is little need for special guidance. It involves expense for no one and time only for the student himself.

Those interested in hearing themselves teach may want to record a whole hour of class work for later scrutiny. At the beginning it takes considerable courage to do this to any extent for the first efforts are sure to be somewhat disappointing. It is painful to note how the minutes sometimes fly by with so little accomplished. On the other hand, the mirrored period of instruction is by all odds the most valuable "criticism" to which one's teaching can be subjected. I would hesitate to exchange these experiences for much of the advice offered me throughout the years on the subject of "how to teach." I shall not discuss further the many vital implications of this procedure for teacher-training programs.⁴

It is true that phonograph records can perform some of the tasks described above, but it always requires much more equipment and studied preparation to make adequate phonograph recordings. Besides, the operating expense of a wire recorder is infinitely smaller. It takes a long time to wear out a roll of wire. Breaks can be repaired on the spot by tying a knot.

⁴ Wire recorders were used experimentally at Stephens College in the fall of 1945 for the purpose of training volunteer, inexperienced flight instructors. Recorders were installed in the planes, and instructions to flight students were recorded while in the air. The material was then studied by the director of the experiment, Mr. A. S. Artley, and the instructors. Excellent results were obtained in the search for the most effective teaching procedures. Mr. Artley reported his findings in *Air Facts Magazine* in a series of four articles beginning with the July, 1946 issue.

However, those who wish to preserve a lot of recordings will find it rather expensive for the special wire required is at present costlier than records would be for an equivalent amount of recorded material. Although the initial expense of the recorder is still beyond the budgets of most schools, there is reason to believe that prices will soon drop considerably.⁵

I hope to see others report on their experiences with this new device for I am convinced that it is destined to invade the high schools and the colleges in the near future. Language teachers will probably be among the first to make general use of its many possibilities for we have certain problems which the wire recorder can solve more efficiently and effectively than any other contrivance or method yet developed.

GEORGE A. C. SCHERER

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⁵ The following statement may be helpful: "The wire recorder has been made in varying sizes. The size used by the Army and Navy during the war weighed about fifty pounds and got its power from an ordinary wall socket. Its civilian cost will be around \$350. At the opposite extreme is a pocket model of three pounds operated by dry battery. It will cost less than \$100." Holman, Ross L., "Sound Trapped by Wire," *American Mercury*, LXII (June, 1946), p. 654. Another source states that a newer development, the paper recorder (paper strip coated with iron oxide), "promises to be the favorite sound recording method because of its cheapness." "Voice Recorded on Paper," *Science News Letter*, L (August 3, 1946), p. 75. A letter I received from General Electric early in 1947 states: "We have designed a completely new wire recorder. . . . Production is scheduled to start in April. . . . The retail price will be approximately \$300 and a discount, as yet undetermined, will be offered to educational institutions."

CORRECTION OF DATE

The annual meeting of AATSEEL of Canada will take place June 13, not June 3 as indicated in the April issue.

The program includes these speakers: C. H. Andrusyshen, University of Saskatchewan; A. K. Griffin, Dalhousie University; B. E. Shore, University of Toronto. Address Dr. B. P. Skey, 26 Woodington Ave., Toronto, Ontario, Canada, for further information.

Functionalism in Foreign Language Teaching

THE dissatisfaction with language methods that continues to find reflection in our professional language journals reveals that there is still widespread ignorance of the basic educational principle that procedures must be determined by objectives, that methods must develop out of clear, sound, certain aims.¹ Of course, the reports of the Modern Language Association emphasized the necessity of recognizing and exploiting this principle and concluded that reading was to be given primacy²—not only because a reading aim could be realized honestly within the limits imposed upon the subject by curriculum and other restrictions but also because it would give the subject greater surrender value.³

Unfortunately, however, the scholars responsible for the reports were not aware of the revolutionary implications of such an aim—i.e., with the adoption of a reading aim the accent would have to be shifted from foreign languages to reading. Thus the confusion and the dissatisfaction prevailing before the adoption of the new aim were not dispelled.⁴ This confusion has now been thrice confounded by widespread academic misunderstanding of the army's linguistic programs.⁵

The army—not an educational organization in the customary sense of the word—succeeded, by the use of facilities and methods never available to any educator, in teaching a select group of men to carry on an elementary conversation in a foreign language in a comparatively short space of time.

This success has moved those teachers who had never subscribed to a reading aim and many who had accepted the aforementioned reading aim without conviction to clamor loudly for an abandonment of the policy that—at least in theory—gave reading primacy. Without comprehending the army's real objectives—or at least without bearing them in mind—

¹ Cole, Luella, *The Background for College Teaching*. Farrar and Rinehart, 1940, p. 29.

² "Methods should concentrate teaching effort on objectives which may be attained." Fife, Robert Herndon, *A Summary of Reports on the Modern Foreign Languages*. Macmillan, 1931, p. 50.

³ Fife, *op. cit.*, p. 53. It is also interesting to note that even the Committee of Twelve had earlier advocated the reading method as the proper one for the short course in foreign languages. Cf. *op. cit.* p. 41.

⁴ Koch, Ernst, "Do We Teach Reading?" *MLJ*, XXVII (February, 1943), p. 135.

⁵ The confusion with respect to army educational methods is general. Professor Charles Edward Smith attempts a correction of educational vision in this matter in an excellent article: "An Appraisal of Army Education," *Journal of Higher Education*, XVII (April, 1946), pp. 180-184.

these pedagogues are turning from the formerly authoritative "reading" to the currently fashionable "speaking."⁶

It is not the purpose of this paper to disparage either the objectives or attainments of the service programs. The aims were realistic, and the linguistic competence gained by the trainees was, if one considers all the factors, considerable. Nevertheless, the results were not as amazing as the unreconstructed direct method advocates would have us believe, and the lessons to be learned by educators from such programs are negative rather than positive.⁷

The army had small groups of carefully selected, mature men who were subjected to a rigorous and concentrated course of study. The aim was simple: rapid training for special and temporary linguistic assignments. Because of this focus on a single aim and the pressure that could be applied to attain it—the horrors of the line outfit from which the soldier-student had come were still too vivid in his mind to permit him to risk a return by balking at any of the drudgery involved in really learning to speak a foreign language—there was an intensity of learning effort hitherto unknown in language work.

We do not have and cannot approximate these conditions in our schools. Classes are large and will undoubtedly get even larger. The bulk of those enrolled in foreign language courses will not be students who have been selected on the basis of special aptitudes or for other equally compelling reasons. The concentration of time and effort—possible in the army because of complete devotion to a single task—necessary for the realization of a comprehensive aim that features speaking is lacking under the average study plan.

Therefore, since the aforementioned reading aim has in practice shown itself to be not so much a realistic objective as a fuzzy method based on uncertainty and compromise and since—all present clamor notwithstanding—a speaking aim is impractical as a general language aim (that it is pedagogically unsound will be indicated later), we are at present still in the unhappy position of having neither an aim nor a method even remotely satisfactory to critical language teachers or to the general educational public.

The way out of this dilemma does not lie in attempting a compromise between speaking and reading. It lies in determining a foreign language objective from which can evolve naturally and easily a method that is organically compatible with the principles and practices of the modern curriculum.

Unfortunately, there exists at present just as much confusion in the overall educational picture as there is or ever was in the more restricted area of

* The effect of army methods on methods thought in the languages is not only evident in the growing crop of direct method books but is well revealed in: "A Symposium on Intensive Courses for Civilians," *German Quarterly*, XIX (January, 1946), no. 1.

⁷ A point in which Smith concurs—*loc. cit.*

language.⁸ Hence there are no certified or codified aims available for convenient reference. However, this much is obvious: no matter how much factional views may diverge in the matter of aims and methods, no education is worthwhile that gives little or no concern to how men are going to earn their living or face the problems of human relationships⁹; no education can succeed that does not satisfy the dual requirement of preparing youth "both to live and earn a living."¹⁰ Thus we are reminded that one of the functions of education in our day must be to develop vocational background skills or at least vocational insights.

Education must be more than vocational, however. If man is to maintain rational and decent intercourse with other human beings, if he is himself to achieve and preserve the emotional stability and flexibility of mind that are the distinguishing characteristics of the balanced person, he must not—no matter how he earns his living—"lose sight of the communal traditions to which he owes his knowledges and skills, the communal responsibilities he shares with his fellows, and the communal tasks to which he can make a distinctive contribution."¹¹

Here we approach the narrower sphere of liberal education, the contemporary aim of which has been well stated by Hook:

The function of a liberal education in the modern world is to bring some degree of order to minds that have inherited conflicting patterns. It must weave the problems of the modern world into a recognizable pattern by which individuals may take their bearings for a full and responsible life.¹²

This means, as Cole concurs, that subjects are valid in the core curriculum of liberal arts only to the degree that they "develop all the capacities of each individual in such a way that he can grow into a normal, contented adult and can make the best possible adjustment to the world about him."¹³

Progressive English teachers have recognized this and have demanded that language play a more vital role in clarifying and deepening the student's perception of himself and that language study guide him in finding, out of the mass of conflicting values, antagonistic notions and practices, a coherent pattern for integrated growth.¹⁴ Although these pedagogues have continued to see the language problem as a problem in the mechanics of

⁸ Innumerable documents attest to this. Particularly pertinent, however, are the following two articles by Ernest V. Hollis: "Factors that Influence College Planning," *Journal of Higher Education*, XVII (April, 1946), pp. 189-195 and "A Comment on College Postwar Plans," *School and Society*, vol. 63 (April 20, 1946), pp. 275-277.

⁹ Hook, Sidney, *Education for Modern Man*. Dial Press, 1946, p. 154.

¹⁰ Burma, John H., "Control in Education," *School and Society*, vol. 63 (April 27, 1946), p. 313.

¹¹ Hook, *op. cit.*, p. 168.

¹² *Ibid.* p. 85.

¹³ Cole, *op. cit.*, p. 26.

¹⁴ Cf. *Language in General Education* (A Report of the Committee on the Function of English in General Education). D. Appleton-Century Co., 1940, p. 18.

communication, they have also come to realize that in the mental and emotional growth and integration of the individual it is primarily a problem in selection, interpretation and stimulation. For which reason they now devote more time to the rapid analysis and evaluation of texts than to the development of an oral or written style.

Thus literature, far from being a dispensable frill, has assumed a primary language role and together with language becomes an integral part of the functional curriculum.¹⁵ However, the primary functions and instructional patterns of language and literature are, it should be noted, essentially determined now by the following functional rather than esthetic objectives: (1) freeing the individual from the tyranny of words, (2) helping the individual clarify, order and amplify his own thoughts and feelings and (3) socializing the individual.

If foreign language teachers wish to resolve their present confusion and at the same time take a step that will assure for the foreign languages a prominent and legitimate place in the integrated core curriculum, they too must accept the developmental aims and methods that the new curriculum requires of language in general. They must shift their primary accent from specialized linguistic proficiency to personality development.

Procedurally this means the complete elimination of the speaking objective from the work of the required years.¹⁶ Retention of it at this level is untenable not only because of the practical difficulties that make its attainment impossible but because it is a matter of honest fact that—despite much propagandistic talk by foreign language teachers of a shrinking world—the surrender value of conversational ability in a foreign language is and will remain nil for the great majority of students. Furthermore, since the emotional growth and integration gained in the acquisition of a speaking knowledge are negligible—neither the conversational aim nor method lies within the orbit of those factors that condition personality¹⁷—accent on

¹⁵ For a full exposition of this point see Rosenblatt, Louise M., *Literature as Exploration* D. Appleton-Century Co., 1938.

¹⁶ This would not prevent the inclusion, on the elementary level, of a course including conversation for a few carefully selected students. However, to be a true liberal arts course such a course would have to restrict the craftwork, i.e. the conversational part, to a minimum.

¹⁷ Learning to speak a foreign language is no more liberalizing than learning to type or learning to sing. It is a purely mechanical process as even the latest texts admit by their accent on the absolute importance of memorizing patterns and repeating these mechanically in response to given stimuli. And the ability to carry on a conversation in a foreign language will no more contribute to the student's emotional poise or human understanding than would his ability to play the piano. As a matter of fact the best refutation of the claim that linguistic accomplishment liberalizes was unwittingly supplied by M. Mathieu, director of the languages division of the United Nations, when he criticized language instruction in the United States and suggested that we get foreign teachers in order to rid ourselves of our provincialism and more successfully emulate the Continentals, who have the "incentive . . . to learn the culture and habits of their neighbors." Quotation from the report on the 13th annual Foreign Language Conference held at New York University, *New York Times*, Sunday, November 17, 1946, Section I, p. 12.

speaking is doubly ill-advised. Although it may temporarily enjoy a somewhat shoddy publicity, it is, as has been indicated, incompatible with either a vocational or liberal arts core curriculum.

Elimination of the speaking objective is not enough, however; the traditional oral practices in foreign language work must be modified severely or eliminated entirely. General language values can be attained effectively without having a single word of the foreign language spoken in class. And speaking or oral reading in a foreign language is *not* necessary to the development of silent reading skill.¹⁸

Thus the time spent on the staccato mumbling and inept manipulation of imperfectly learned idiom that currently pass for oral reading and conversation had better be devoted to the development of a good command of grammar and a resolute program of precision reading.¹⁹

In an age when the purpose of writing is often as much to mislead as it is to inform, it must be the *primary* role of the foreign languages to help the student to attain that critical facility that will enable him to unravel the many elements of meaning that are interwoven and fused in a passage and to gain ability to distinguish between fact and fiction, between "reference and emotion." In other words, if foreign languages are to meet real functional requirements, foreign language teachers will have to become primarily teachers of reading.

This accent on content, this development of precision reading for a purpose not only means that the formal aspects of grammar will have to receive new stress, but it means also that there must be a return to translation.²⁰ With this departure from older procedures the focus must be on "stimulating content and activities that have a high surrender value in terms of insights, attitudes, interests, and human understandings of significance for creative living in the present and future."²¹ The foreign language teacher must abandon the older method of lifeless translation. He must also relinquish the thought of making "foreign natives out of our citizens" by the "talkie-talkie" system and must place the accent where it belongs: on the development of mature and literate men and women who have a conception of and a desire for "peace, friendship, and tolerance."²² To this end,

¹⁸ Leopold, Werner, "Word Counts and After," *Monatshefte für deutschen Unterricht* XXVIII, no. 8.

¹⁹ Even the late Eduard Prokosch, probably the most brilliant exponent of the direct method, demanded that the practice in speaking and hearing should be "rigidly subservient to the interpretation and practice of texts." Cf. Prokosch's article on the teaching of German in: Klapper, Paul, *College Teaching*. World Book Company, p. 452.

²⁰ Morgan expertly refuted the claim that translation was the refuge of the incompetent in an unusually intelligent and realistic article: "In Defense of Translation," *MLJ*, I (April, 1917), pp. 235-241. Prokosch was also aware of the value of translation. Cf., *loc. cit.* p. 452.

²¹ *Foreign Language and Culture in American Education*, edited by Kaulfers, Kefauver and Roberts. McGraw-Hill, 1942, p. 13.

²² The teacher's moral obligation in this respect is well brought out by Mario A. Pei,

furthermore, he is obligated to attack relentlessly "the baneful conviction of impatient students and an equally unstable public that to order a meal in a foreign language is the *summum bonum* principle in foreign language instruction."²³

The pedagogical and material advantages of the attitudes and procedures briefly outlined above are clear. Translation, far from being "the last refuge of the incompetent," is absolutely indispensable for precision reading on any serious intellectual level. Translation alone allows the teacher really to correlate his activity with the English work and thus enable us to achieve a more satisfactory language pattern.²⁴ Employment of the techniques of reading will not only permit foreign languages fundamental participation in the general developmental program of the basic curriculum but will make them indispensable to such a program. That would be the best way to refute the contention that "there now exists within the framework of the old curriculum an obviously disproportionate emphasis upon foreign literatures and foreign cultures."²⁵

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"Our Job As Language Teachers," *School and Society*, vol. 64 (November 9, 1946), pp. 321-323.

²³ Cf. Withers, A. M., "More English-Language Straw for Foreign-Language Bricks," *School and Society*, vol. 64 (November 9, 1946), p. 333.

²⁴ Withers properly points out: "The student's knowledge of a foreign language cannot reach a level higher than that attained by his English, a fact of which many teachers, some distinguished educational theorists even, and virtually all laymen, are comfortably oblivious." *Op. cit.*, p. 332.

²⁵ Shockley, M. S., "Literacy and Literature," *Journal of Higher Education*, XVII (March, 1946), p. 168.

Are There Any More at Home Like You?

RECENTLY a college report was issued showing that all is not so rosy as we language teachers would like to believe. Few of our language students entering college French courses can feel at home in a class conducted wholly in French. They are lacking in reading comprehension, in accuracy, in understanding. Should we lay the blame to poor teaching, bad methods, lack of mastery of subject-matter on the teacher's part, poor understanding of pupil problems? What method do you use in your classroom? Is it the one you would like to use? The variety of methodology in our schools should show us that we need a thorough house cleaning and a re-evaluation of our own abilities and skills.

Have we established habits of teaching through memorization, that primrose path which leads nowhere? The short Army courses in languages may teach a sufficient number of sentences, but how many of those forcibly-fed students know the language itself? Grammatical principles and usages must be learned to develop a true language sense, without which there is no real understanding. Language laws must be as correct as those of mathematics. Without a finer feeling for language gradations, a full thought will not be transmitted in its entirety. Perhaps not all of us can learn to play the piano by ear, but we can learn a language by hearing. Aural and oral use of a language is the most satisfactory, most successful and most stimulating device employed in classes. When the foreign language is used exclusively as the medium of instruction, results are definitely better. Not only is this method a timesaver, but it sustains a subtle atmosphere, it stimulates effort and it abolishes the dreary process of translation from French into English—always a doubtful procedure at its best. Paraphrasing requires great ingenuity, true, but it can be done; and the constant repetition is essential to good learning.

French correspondence is always stimulating. Several services are available, including those of the Peabody College, Nashville, Tennessee, and the International Students' Society.

Many American-published French newspapers are available and provide a wealth of material for oral, aural and written work. Other realia have been listed elsewhere and should be familiar to all teachers of French.

Have you bothered to take your French Club or classes on a field trip? Many of us actually are afraid to chaperone a group. Does this stem from an inferiority complex? If so, we should do something about it. There is so

much of value to be had free that it seems a pity to ignore it. In New York City the French Press and Information Service will map a trip for classes. The French Chamber of Commerce in America issues a list of most of the French restaurants in New York with hints as to prices. The Quebec office in New York will give information about travel or study in Canada for teachers who now cannot go to France. France Forever, New York, has many posters and films available for the asking. Among the many Canadian universities, Laval University in Quebec, Canada, is typical of real French atmosphere. The cost is unusually small, and the lift to an American's self-confidence in speaking French is tremendous. Now, as never before, the opportunity is wide for foreign-language-speaking people. A teacher can do little to help the understanding of his class if he is not well-informed and assured of himself.

According to Robert D. Cole in "Foreign Languages and Their Teaching," pupil failures are caused as follows: 45% from personality and behavior conflicts, 17% from faults in the administrative and teaching situation, 15% from irregular attendance, 15% from low mentality and the remainder from varied reasons. But teacher failures are even more important for by reducing them we may partially eliminate some of the student failures. First, all too many of us do not really know how to teach. Second, we tend to ignore the failing pupil instead of working with him individually. Bad discipline is prevalent in some cases. However, the one main reason for the common maladjustment in our language courses is the poor training and incomplete mastery of the subject by the teacher. Surely when we examine our knowledge and abilities honestly, when we face the admission of inferiority, cannot we do something constructive to correct it? Join a French group, take some French courses, go to summer school; but above all try to visit a real French atmosphere for more than just a dinner. Learn to speak the language with confidence, with skill and with enjoyment.

In these days of transportation difficulties it is remarkably easy to travel or study in a section which is as fiercely French as France itself. Being a school teacher caused my summer's trip to be accomplished on next to nothing financially.

L'Université Laval in Quebec, Canada, is unusually generous in the matter of scholarships for Americans who earnestly desire to enter the Cours d'été. Present your case, and if circumstances such as training, experience and sincerity warrant it, you will be given the help needed. The very understanding abbé of the university will see that you are lodged with an inspected, well-recommended French family which speaks the language of the well-educated French. Here your *pension* will cost anywhere from \$5.00 a week up, according to your pocketbook and tastes.

Living in Quebec is surprisingly inexpensive. Food is excellent with complete dinners from soup to dessert, including steak, from \$.45 up. The shops in Quebec do not contain the great variety to which we *Américains*

are accustomed, but we teachers haven't enough summer money with which to buy anyhow. All actual necessities such as toothpaste and lipstick are available. But don't try to buy stockings!

If you have never before visited Quebec, you will be very discouraged during the first few days. The houses seem deserted and entirely aloof. The French language in the streets, shops and restaurants is at first unintelligible. You will feel lost in a foreign country and will yearn for just one glimpse of the good old Stars and Stripes, which you may see on July 4, if you are fortunate. One professor at Laval will wear a small, American flag in his lapel, thereby earning the undying friendship of the American students. I would suggest that you take along to Quebec a small American flag pin to wear, especially on the Fourth.

On the way from New York to Montreal, following the majestic Hudson on the left and Lake Champlain on the right with the Appalachians and Green Mountains on the close horizon, the scenery is beautiful. Most of your fellow-travelers are French-speaking, including many priests and nuns. The customs officials are delighted to find you are planning to study at Laval. After leaving Montreal in the morning you will see numerous log jams and wayside shrines on the way to Quebec where you will arrive in the early afternoon. Don't be confused at the Union Station where the taxi drivers speak only French. There is a taxi starter who will take care of you. The chauffeurs out-drive New York drivers, but you will arrive safely at the strange address. Be sure that it is in the Upper City for there you will find the quaintness and picturesqueness for which Quebec is famous. Besides there you will be within walking distance of your classes. If your sojourn with the French family promises to become unsatisfactory, why not move to the Y.W.C.A. if you are fortunate enough to secure a room? The cost is \$9.00 a week, including three bountiful meals daily and second helpings. There is a pool supervised by a charming French girl, herself a graduate of Laval.

It is rarely hot in Quebec. A heavy coat is a must. You will spend many relaxed hours on Dufferin Terrace at the Château Frontenac, delighting in the wide expanse of the busy St. Lawrence and shivering in the constant breeze. As another part of your wardrobe be sure to have comfortable walking shoes. Most of the streets have trolley cars, but the paving is cobblestone, and many a pretty ankle has been turned here.

Speaking of cobbles—the noise of the horses pulling the ever-present *calèches* will be very annoying at first. You will notice with irritation that the Québécois wear plain wooden heels and clop on the narrow sidewalks as constantly as the horses. After you learn to sleep through the noises, you will awaken to the peaceful sound of myriads of convent bells which seem to be ringing every hour on the hour. On the street you will have the impression that every third person is a priest or a nun in long, graceful robes. There will be many *religieux* in your classes, and how pleasant they are!

They are intensely interested in their work and prove to be fascinating acquaintances, especially to Americans who have had little opportunity to meet them on a common ground.

Everywhere you will be conscious of the complete catholicity of Quebec. On Buade Street may be bought all sorts of religious articles as well as the *New York Times*, two days old. In the book stores all the new books may be had in French as well as short mystery stories in French, which your students will grab eagerly. Be sure to read "*Le Chien d'Or*," which gives a fascinating history of early Quebec.

Are you a smoker? Bring your own cigarettes for the Canadian brands are thirty-seven to forty-one cents for eighteen, and you aren't sure you are smoking until you see the smoke. They are plentiful, however, but a word of advice to the ladies—don't smoke in public. It is not customary. Also don't bother to pack any shorts or slacks as the Québécoises just don't go in for that sort of dress. The women always appear in public well-dressed, with stockings, hats and gloves always apparent—even on the warmest days. The children on the Terrace are well-dressed, well-behaved and scarce.

If you decide to eat out, patronize the French restaurants rather than the English drug stores. The coffee may be poor, but the prices are lower, service is better and tipping is not exorbitant. Drinking-water is safe but unattractive. Vanilla ice cream appears at times.

If you want to do thorough sightseeing, start with the rubber-neck trolley which follows the various trolley routes in the Upper and Lower Cities, followed by urchins begging for pennies. The *calèche* ride is expensive and uncomfortable. Your own feet provide the best means of sightseeing. For shopping, St. John Street in the Upper City is every bit as good as St. Joseph Street in the Lower City although not so crowded with shops. You will find French movies in all sections, and the audiences resent any talking or snickering at the ancient pictures.

In your visits around the city be sure to include the Franciscan Convent on Grande Allée where beautiful handwork may be purchased at rather high prices. See the oldest house and the narrowest. They are within two blocks of Laval. Notice how often the streets are washed—of necessity. After your first disturbed night you will understand why the French usually close their windows before retiring. When the strawberry man comes around with his little cart be sure to buy some. They come from l'Ile d'Orléans and are superb. When you walk to the Lower City, take the break-neck steps under the Château, detour through Sous-le-Cap Street, stopping at Notre-Dame des Victoires to admire the paintings and altar. Notice the ever-present ladders on the rooftops and the several stories under the roof itself. Visit the Provincial Parliament where you may make a wish as you recline in the Queen's Chair. From the Parliament it is but a pleasant stroll to the Plains of Abraham and the historic Citadel.

The school will make a series of worth-while excursions. Among them

will be an evening boat ride on the St. Lawrence. This is a beautiful experience if it doesn't rain. You will be impressed favorably by the friendliness of the entire group on board. Another excursion is to Ste. Anne de Beaupré. Don't miss the Scala Sancta and the Stations of the Cross on the hillside. The service arranged for the students is in French of course. The students visit the Huron Village where tapestries made by Anne of Austria are on display. The École Ménagère at Loretteville is a modern school well worth visiting. At Lac Beauport bathing is enjoyed and long walks may be taken by the group. Everywhere delicious and abundant food is daintily served to the students. The receptions at the Governor's mansion and the Palais Cardinalice should be attended, complete with stockings, hats and gloves. The Cardinal's crimson robes are striking! The *vin d'honneur* at the Provincial Museum is a fitting climax for an interesting visit to the exhibits there. Don't miss the Ursuline Chapel, which is open only a few hours during the week. You will never forget the peace and beauty confined within its small space. There also may be seen Montcalm's skull. Another inspiring chapel is that of Sacré-Coeur on Ste. Ursule Street. The students will visit the Zoo and the Orphange of Youville at Giffard where the children present an excellent program and where the Gray Sisters serve a bountiful repast which must take hours to prepare. The crowning feature of the summer course is a formal dinner, complete with caviar and dry martinis, given by the Province and the city at the Château.

If you want to take home some souvenirs for your realia collection, the hand-carved wooden figures are inexpensive and colorful. Perfumes are available. Ask for menus in the French restaurants, and keep the match-book covers. When you cash your traveler's checks, secure blank checks and deposit slips in French. Buy French postcards, and why not buy your French Christmas cards in Quebec?

These things will increase the interest of your students and your own store of pleasant memories. Most important of all they will represent the actual contact with the foreign civilization so important for the modern language teacher.

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Concert Work with Individual Recitations—One Solution for Large Classes

PERHAPS the most pressing problem of modern language teachers generally is that of large classes. Enrollments have increased; when it has been possible to add to staffs, the addition has not been sufficient. At the same time there has been a growing conviction on the part of teachers that foreign languages must be taught orally much more than formerly. "Conversation" is the theme of most of the new elementary textbooks. But how are good pronunciation, intonation, facility, thinking in the foreign language and the like to be taught under present circumstances? One solution is concert work judiciously blended with individual recitations.

Faced with the practical problem of large Spanish classes last autumn the writer resolved to use concert work in the classroom more than ever before. For the first steps in pronunciation the instructor gave the sound or word or phrase and called first on one or more individual students to repeat it, then on all the class. For example:

Instructor: *Madre* means "mother." In English we say "mother" not "mudder." In Spanish say *madre* [d] not *madre* [d]. [Calling on individual student] *Diga ud. "madre."*
(That means "Say 'mother'.")

Student: *Madre* [d].

Instructor: *Todos digan "madre."* (Everyone say "mother.")

All Students: *Madre.*

Instructor: [Calling on students individually] *Ud., ud. y ud.* [Calling for concert recitation] *Todos.* (Everyone.)

All Students: *Madre.*

The instructor then told the students to practice this sound [d] conscientiously as the normal sound of *d*, warning them that unless they did, in Spanish they would have the "accent" of the foreigner who says "fadder" (for "father") in English. The sound [d] was next introduced and so on. (This method may be used with or without phonetic symbols.)

When elementary principles of grammar were taken up, "mass conversation" was used. To illustrate:

Instructor: *¿Qué lengua estudia ud.?* (What language are you studying?) *Uds. todos repitan la pregunta.* (All repeat the question.)

All Students: *¿Qué lengua estudia ud.?*

Instructor: [Calling on individual student] *Señor Fulano de Tal.*

Student: *Estudio el español.*

Instructor: *Todos.*

All Students: *Estudio el español.*

Instructor: *¿Qué lengua estudian uds.? Todos respondan.*

All Students: *Estudiamos el español.*

Somewhat later on when stem-changing verbs were taken up, the following was a part of the drill used:

Instructor: *¿A qué hora se acuesta ud.? (At what time do you go to bed?) Todos repitan.*

All Students: *¿A qué hora se acuesta ud.?*

Instructor: [Calling on individual student] *Señorita Blanca.*

Sta. Blanca: *Me acuesto a las diez. (I go to bed at ten.)*

Instructor: *Todos.*

All Students: *Me acuesto a las diez.*

Instructor: *¿Se acuestan uds. por la noche? Señor Smith.*

Sr. Smith: *Si señor, nos acostamos por la noche.*

Instructor: *Todos.*

All Students: *Si señor, nos acostamos por la noche.*

In the second year classes the following question is typical of many that were given for review drill on the use of the subjunctive:

Instructor: *¿Qué dice el maestro al fin de la hora? (What does the teacher say at the end of the hour?) Todos repitan la pregunta.*

All Students: *¿Qué dice el maestro al fin de la hora?*

Instructor: *Respondan: "He tells us to study the next lesson." [Calling on one student]*

Student: *Nos dice que estudiemos la próxima lección.*

Instructor: *Todos.*

All Students: *Nos dice que estudiemos la próxima lección.*

The methods which have been illustrated above and which have been used in every recitation have resulted in far greater facility on the part of students in the first and second year work than other methods used by the writer. In a night class of adult students the greater facility has been especially striking.

Facility in language consists of at least two factors. One is a definite knowledge of the foreign words, idioms and constructions needed to express ideas in the language with the ability to combine these to express the meaning desired—in other words the ability to think in the language; the other factor is a physical ability to enunciate readily and properly the words expressing a given thought. An effective method, and perhaps a necessary one with most students, is to develop these abilities by practice under competent supervision. A combination of individual and concert recitations in some such manner as has been indicated in the preceding examples is effective in developing the ability to pronounce correctly and readily. Moreover in that the drill is actually conversation, it develops the ability to think in the foreign language.

The technique of concert work is largely one of rhythm. If the instructor uses short phrases, especially when beginning to work with a class, and insists on his rhythm, intonation and pronunciation on the part of the students, he will have little difficulty in obtaining effective group drill. The

moment he discovers lack of unity, he should stop the drill immediately, ask for careful attention and have the sentence repeated in short phrases. Rhythm may be indicated with the hands much in the manner of a choral director. A glance at the hands in making gestures with them tends to remove any feeling of awkwardness.

To be most effective concert recitation must be adjusted to the particular language class concerned. For example a gifted class can handle difficult exercises, longer sentences and the like, more efficiently than a less gifted group. Such drill should be tested constantly by individual recitations interspersed between each part of the drill. Indeed the individual recitation should form the basis of the drill and should be its point of departure. The teaching will be much sounder if it is. The examples given above illustrate this procedure of beginning with the individual student and proceeding to the group.

If the drill lags, a word by the instructor about his desire to have a good "*sinfonía*" or "*concierto*" often wins a sympathetic response on the part of the class. It is well to be sure the class is ready for group participation by giving an appropriate signal. For example "*Todos repitan*" or just "*Todos*" may be used. A reasonably rapid pace is desirable.

A helpful device after giving a question meant for an individual student is to have the group repeat it. In this way the individual has time to think out his answer and is not so likely to cause awkward delay. Also he is subjected to less emotional strain if he is given time to think. Another result is that the members of the group listen more intently if they are anticipating repetition of the question and are expecting to answer it. In such a process the group obtains drill in pronunciation and participates in thinking the question through in the foreign language. This is especially true if the student who is to recite is not named until the group has repeated the question—as was illustrated in the preceding examples.

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Wanted: Less Distortion

RECENTLY I had the interesting experience of visiting a class at a nearby college where students receive excellent training for teaching the deaf to speak. As an instructor of foreign languages, I was fascinated by the precision of the speech training and the emphasis on perfect performance. I then made a few silent observations and raised a few questions in my mind which should concern foreign language teachers, especially now that we are rightfully beginning to stress oral facility as a necessary skill for the citizen of the post-war world.

The most striking observation I made soon after entering the classroom was the uniform perfection of the students' vocal apparatus: excellent jaw formation, attractive teeth, well-formed lips and mouth; in fact, every student had such pleasant, such mobile, such flawless facial features that I deducted that cadets for teaching of the deaf must be chosen by rigidly enforced standards.

Later I questioned Miss Alice Streng, the specialist in charge of the course. "In your field, do you discourage and refuse students who have speech impediments and imperfectly formed jaws, lips and the like?" Miss Streng opened the catalog and read to me the following passage: "Any student majoring in the education of the deaf should have perfect hearing, speech, sight, and a well shaped mouth. Any malformation which will interfere with the teaching of speech and lipreading will exclude the student from majoring in the field."

In order to clarify and justify the statement she had read Miss Streng added, "Because the deaf depend largely on visual stimuli for the interpretation of language, we feel that we must give the children as good a speech pattern as possible. We consider malocclusions such as overshot jaw, undershot jaw and even irregular upper front teeth a deterrent to the production of good visually received patterns of speech. We also consider good voice quality as a prerequisite for our students. We can train the nasal ones to produce good tones where we cannot do much for organic malformation."

Recalling the irritation classes had felt in being subjected to the ordeal of watching some teachers perform, I ventured to ask, "Do you exclude students with tics?" "We have never had people with tics; therefore, I cannot say that we have excluded them. Can you imagine teaching with a tic?" she asked. Not only could my imagination attest an affirmative answer to her question, but I could visually recall three, four, five individuals who were inflicting their disabilities on helpless classes.

"What importance do you attach in your work to good teeth, mobile lips and proper jaw formation?" I inquired further. A bit surprised, perhaps, by the naïveté of my inquiry, Miss Streng hastened to exclaim, "We consider it all-important! Besides, people who have immobile lips, or whose lips are inactive in speech, are accepted but trained by us to suit the needs of the children whom the students will teach. Most of our training covers the functional defects which individuals have and which are trainable. The organic defects we simply have to exclude. Our students also must have great facility with the muscles of articulation. They have to be able to imitate many positions which are incorrect and then be able to tell how to correct them."

"May I summarize your requirements so that I can be certain that I have understood them correctly?" I concluded. "In your work (1) you exclude individuals with organic malformations which interfere with the production of what you choose to call 'normal speech'; (2) you exclude individuals with long-established functional speech defects such as lisps; (3) you require good voice quality, clear articulation, with no peculiarities of production, and a thorough knowledge of the production of speech sounds. You insist on all these because the deaf depend on visual stimuli so greatly. You must give them good patterns to follow."

As the success of language study becomes more dependent on the oral facility of those teaching this skill, it occurred to me that new standards will need to be set up for candidates for language teaching. A few institutions of higher learning have made some progress in meeting the problem. The French Department of the University of Wisconsin demands of its teaching candidates the attainment of an oral proficiency certificate. It is granted only to students who have passed with a satisfactory grade a comprehensive oral examination administered by a jury of five French Staff members.

Should our candidates, like those preparing to teach the deaf or diction and dramatics, be required to meet necessary physical standards to be judged by qualified speech specialists? Should individuals with any impediments, malocclusions, and the like be discouraged automatically from pursuing language teaching? It is not a question of barring such persons from *studying* the language (there are at least 13,000,000 people in the United States suffering from speech defects),¹ but is it possible to teach well any form of vocal dexterity without that precision of performance which seems essential in teaching speech in general? We are all aware of the distortion resulting when persons are improperly placed at the microphone, when the "level" is not accurate, when we hear voices through static or any interfer-

¹ *Time*, December 8, 1941. This number is submitted by Dr. James Sonnett Greene, who founded the Manhattan Hospital for Speech Disorders.

ence. Can a student reproduce properly a sound which he hears through the impediments of malocclusion, endentition, dysphonia and other defects?

Foreign language teachers, like those preparing to train the deaf to speak, need to be conscious of the kinesthetics of speech and, in addition, must have acute auditory perception. We can become language "Hawk-ears" like Noyes McKay, who makes a profession of listening to all the radio announcers and commentators. In his "spook file" even a Raymond Gram Swing or an H. V. Kaltenborn finds evidence of his mistakes. Should phoneticians and foreign language teachers use even more generally than now a "file" of individual student errors? Will not acute hearing, an ability to imitate defective sounds and knowledge of remedial exercises become as necessary to us teachers of languages as they are to speech specialists?

In the future all of us, consciously and unconsciously trained to listen for perfection on the radio, will demand increased excellence of diction. Will modern foreign language teachers be ready to meet the standards which teaching oral facility necessitates?

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"The registration of students in Modern Languages in the Junior High Schools of New York City is as follows: French, 9,103; Spanish, 6,974; German, 652; Italian, 260. The registration in the Senior High Schools is as follows: French, 22,260; Spanish, 31,324; German, 886; Italian, 213. This is for the current term." (Quoted from the May, 1921 *Modern Language Journal*, p. 445.) Cf. p. 301 for the present status of these four languages.

*Italian Literature in 1946**

SOME ray of hope, if not positive liberation, began to be felt in 1946 along the *via dolorosa* trod upon by Italian letters during the war-weary years and their aftermath. Our Italian literati, stunned and stymied from long years of cultural restrictions and political servility, emerged once again in the past season to punctuate the European as well as the international panorama with such creations as *Kaputt* of Curzio Malaparte and *Agostino* of Alberto Moravia. Fortunately, Italy has always had remarkable recuperative powers, as any student of history will readily attest. And, in this respect, it may be of interest to record here the positive assurance that Doctor Vittorio Ivella, cultural attaché to the Italian Embassy, gave of the heroic comeback of the Italian press along the lines of its glorious past. And this, despite every sort of heart-breaking obstacle, the utter poverty of its printing establishments and the pitiful lack of paper. Thus from the rubble heap and the political decay of Europe echoes can be heard again of a new and creative Italic voice.

Publishing houses. Of particular interest to professional Americans was the information that some of the time-honored publishing houses survived the war and were again active. For instance, Fratelli Treves of Milan, one of the oldest in Italy, continued under the aegis of Aldo Garzante, Editore, with an impressive array of new publications. Mondadori, also of Milan, again pushed to the fore, judging from their prospecti, with editions characterized by beautiful type printing and formats; active again was the scholarly house of Giuseppe Laterza of Bari, known the world over for its scholarly and exhaustive collection on the history of Italian literature, *Scrittori d'Italia*, by now well on the way towards its two hundredth volume. This is the publishing house, be it remembered, that draws collaboration from the most eminent scholars of Italy—Benedetto Croce among them. Sansoni of Florence and Ulrico Hoepli of Milan, both houses specializing in textbooks, made public a sizable list of revised and new publications for 1946. Bompiani, the most curious, daring—if not the most original—of Italian publishers, brought out among other works a compact and attractive encyclopedia (see *Varia*). Bompiani was especially known in pre-war days in America for his inimitable and amusing year book, *Almanacco Letterario*. Here and there appeared many a new name in the publishing field in 1946. How many of these *entrepreneurs* will survive will indeed be unpredictable,

* An abstract of this article is to appear in *The New International Year Book*, 1947.

judging from their catalogues and announcements which seem to be confused and badly prepared.

Reviews. Of interest, too, was the continuance of some notable and worthy pre-war reviews and the appearance of new ones. The *Leonardo* published by Sansoni from 1932 was scheduled to reappear in 1946 as a bi-monthly under a new policy and format. *Mercurio* under the editorship of Alba de Céspedes was published regularly the past season. Ignazio Silone of *Bread and Wine* fame, Alberto Moravia, author of the sensational *Gli Indifferenti*, Corrado Alvaro, the poets Giuseppe Ungaretti and Gabriela Mistral (Nobel Prize recipient) among others, form the galaxy of contributors to this young review. *Mercurio*, under the able leadership of one of Italy's distinguished woman authors, is to be congratulated for its auspicious achievements. *Teatro* published its sixth and seventh number, July and August, 1946, displaying excellent taste in the preparation of its material. In addition to its publication of several complete plays in each issue there is a rather unusually beautiful section on pure art and a section on the international screen. It offers, as well, feature articles on the theater and music and an exhaustive number of reviews on new plays. *Teatro* is to be congratulated, too, for the eclectic presentation of these various arts; and incidentally, may it have a long and fruitful life! Another magazine on the theater, *Il Dramma*, continued publication under its new series (*nuova serie*), featuring in the August issue the Italian version of John Steinbeck's *The Moon Is Down* (*La luna è tramontata*). Among other new reviews appearing on the Italian horizon may be recorded at random *Letteratura*, published bi-monthly, *Belfagor*, a monthly review on the humanities, and *Anglica*, specializing in English and American studies. Of particular interest to professional Americans was the information that *La Fiera Letteraria*, a sort of Italian *Nouvelles Littéraires*, resumed publication. It is expected to continue the tradition, the vitality and general attractive scholarship that accompanied the first years of publication, from 1925 on, until it was supplanted by *Meridiano di Roma*. In 1925, Umberto Fracchia set a high standard for *La Fiera Letteraria*; and it is to be hoped that the present director, G. B. Angioletti, and the editor, B. Romani, will uphold that tradition.

Fiction. Vitaliano Brancati captured the public's fancy with two of his books, widely read: *Il vecchio con gli stivali* (Bompiani, Milan), a collection of stories, and *Don Giovanni in Sicilia* (Bompiani, Milan), a novel already running into many editions. The collection of stories is headed by a novellette, *Il vecchio con gli stivali*, which deals with a provincial clerk helplessly and inevitably dragged into the mock-heroic poses and antics of the fascist code and etiquette on public behavior. But for the dignity of his own opinion and convictions and the nausea and revolt felt in his heart against a vicious and brutal political system, the hero, Mr. Piscitello (small fry), was representative of legions of other unfortunate Italians forced into the fascist

party membership in quest of bread for their families and their children. The story seems to be dedicated to all those unfortunate marionettes going through the motions of the synthetic enthusiasm prescribed by the *Podestà*. These listless marionettes, whose countenance bespoke an irrepressible cynicism, were eventually the downfall of a vicious ideology. The author has created a subtle travesty, facetiously and potently delineated, on the whole sorrowful mess of provincial Fascism in Italy. Brancati, already master of incisive literary malice, bids well to become a foremost humorist and man of letters. His two books have been widely read; and his novel, *Don Giovanni in Sicilia*, continued in vogue, reaching its sixth or seventh edition.

While we are speaking of humorists, mention should be made here of Achille Campanile who continues his light, but frequently hilarious, prose style that has amused Italians for a quarter of a century. (His very entertaining book, *Ma che cosa è quest' amore* came out in 1924.) Among his most recent humorous books are *La moglie ingenua e il marito malato*, *Celestino e la famiglia gentilissimi* and *Il diario di Gino Cornabò* (all published by Rizzoli Editori, Milano-Roma). The first of the trio, *La moglie ingenua e il marito malato*, went into its seventh printing in 1946. To be sure, Achille Campanile has been accused of light-headedness and of producing glib and pointless humor, yet there is no denying that he has an extremely facile pen and an enviable following.

Another young author entering the international scene was Curzio Malaparte with two significant politico-historical novels, *Don Camaleone* and *Kaputt*. It is to be recalled that *Don Camaleone* (*A Novel of a Chameleon*) is a compilation of the author's reactions on Mussolini and early Fascism, already published in the review, *La Chiosa* (1928). These articles, fashioned into a novel with a politico-literary tang, are reminiscent, both in style and symbolism, of Voltaire, Swift and Anatole France. Curiously and entertainingly assembled, *Don Camaleone* will serve again as a travesty on the sinister implications arising from a Fascistic regime ruled by a headstrong megalomaniac. The more sensational of Malaparte's two books was, of course, *Kaputt*, not only widely read in Italy but all over the world. (Dutton and Company published Cesare Foligno's translation of *Kaputt* in America the past season; Casella Editori, Naples, published the Italian version in 1944.) *Kaputt* will comprise, for posterity and history, a realistic, lurid and disgusting recording of Nazi brutality and diabolical sadism. The style of *Kaputt* is reminiscent once again of the easy prose style of Anatole France. Malaparte's nonchalance and bonhommie in dealing with the most dismal episodes of the early Nazi victories make one question whether the author felt intensely the ghastliness of it all or whether he was making stylistic literature his principal motif. This query and others pertaining to Curzio Malaparte's early affiliation and later rupture with Fascism will have to go unanswered. Yet, when everything is subtracted and the question of sin-

cerity and ethics is set aside, his memoirs stand out, none the less, as powerful and faithful observations of a war correspondent amid those dismal and nauseating battlefields in Russia and the Ukraine in 1940-1942, or thereabouts. These memoirs, in the form of episodes, about the early itinerary of that ponderous Nazi machine, carry a tremendous impact in pathos and poetry. Projected on a large and forceful canvas, *Kaputt*, more than any other of his earlier creations, strengthens Malaparte's position in Italy as a young and vigorous man of letters. It may be recalled that *Kaputt* was translated extensively and for a time, in the past season, was a very much discussed book.

Another figure reappearing very much on the international horizon was Alberto Moravia, already famous two decades ago for his very sensational novel, *The Indifferent Ones* (1929), which served as a condemnation of the decadent bourgeoisie in Rome following the first World War. Three of his recent books continued to be read and discussed in the past season: *Agostino*, *L'Epidemia* and *Due Cortegiani*. Though *Agostino* was published a little over a season ago (Bompiani, Milan, 1945), the discussion of the novel falls more properly in the 1946 season. *Agostino* is a somewhat touching psychological story of a youth or, if you will, a study of the adolescence of a thirteen year old boy bordering on the fateful fourteenth. Despite the fact that the story is absorbing and convincing, it just does not measure up to Moravia's earlier works. It is to be hoped that these last few creations of Moravia are but transitional and that works more befitting the author's reputation will be forthcoming. (Incidentally, *L'Epidemia*, published in 1944, was a collection of short stories. *Agostino*, comprising one hundred and forty-three pages, strictly speaking, must be classified as a novelette.)

Speaking of short stories—mention could be made of a worthy collection couched in "neo-realism," *Feria d'agosto* (Einaudi, Turin), by the poet Cesare Pavese. Two young writers appeared for the first time on the scene in Italy; they were Eliza Majò, who contributed *Primo amore* (Documento, Rome), and Franco Maticcotta, who brought out *La lepre bianca* (Nuove Edizioni, Rome). Both contributions constitute quasi-biographical impressions of the authors' youths.

Drama. In the drama, the reviews, *Teatro*, under the editorship of Gian Luigi Rondi, and *Il Dramma*, under the direction of Lucio Ridenti, emerge as of utmost importance in the revival of the theater in Italy. It may be repeated that the monthly *Teatro*, exquisitely assembled with profuse photography and art work, offers as a special feature the publication of several new plays in each issue. For example, in June, *Teatro* published *La Frontiera* in three acts by Leopoldo Trieste and Jack Aldridge's *All This Is Ended*, translated into Italian (*Tutto questo è finito*) by Clara Falconi. The July-August issue of the same magazine brought out Jean Cocteau's *La macchina infernale* (four acts), translated into Italian by Adolfo Franci, and an origi-

nal play, *Luisa, signora quasi onesta*, by Anna Maria Solferini. The other companion review, *Il Dramma*, offered Paolina Vecchietti's translation of John Steinbeck's *La luna è tramontata* (*The Moon Is Down*) in the August issue. The September issue, in addition to an Italian play, Ugo Betti's *Il vento notturno*, carried as well William Saroyan's *The Beautiful People*, prepared in an Italian version (*Puntate su domattina*) by Ettore Mariano.

There seems to be a great demand for, as well as curiosity and interest in, the foreign theater in Italy. This obviously is due in some degree to the impoverished state of the Italian theater and its inability at the present time to offer any sort of competitive and attractive productions through lack of funds and other facilities. In this respect may be quoted a part of James Wellard's recent "Letter from Rome" (January 24, 1947):

"British dramatists and players have captured practically all that is left of the Italian theatre. The winter season comprises an all-British program: Shakespeare, Shaw, Noel Coward and J. B. Priestly. The British Arts Theatre Company, a non-commercial group, visited Rome this week, with thirty-five actors, one hundred fifty costumes and twenty-five tons of scenery brought from England for a four months' tour. . . . This British monopoly of the spoken drama is paralleled, to some extent, by the popularity of American films. But even in the field of original film production the British are ahead of Hollywood. British companies, tempted by the suitable climate and by the fact that Italian companies have the technicians and the studios for movie making, are developing an Italo-British industry, in which Italian and British actors play in productions aimed jointly at both markets. Winston Churchill's film star daughter, Sarah, has just completed three films in Rome studios. Gabriel Pascal, Hungarian-born producer of Bernard Shaw's plays, is negotiating in Rome to make *Androcles and the Lion* in English. An Italian company is to make a film of *Othello* in Venice with an English cast."

Poetry and Varia. Two volumes may be singled out for followers of Leopardi and Foscolo; namely, Francesco Biondolillo's collection, *Canti e prose scelte di Giacomo Leopardi*, and *Liriche e prose di Ugo Foscolo*, assembled by Giuseppe Traccoli. Both volumes have exhaustive introductions and commentaries and are studiously annotated. Biondolillo's present anthology on Leopardi is a revised and a more complete edition of the same work which appeared in 1924. The publishers Vallecchi are to be congratulated for having included the studies, notable for the decorous format and careful scholarship, in their series, "Biblioteca di Classici Italiani."

The poet, Giuseppe Ungaretti, certainly well-known in America, prepared a translation of the sonnets of Shakespeare, *40 Sonetti di Shakespeare* (Arnaldo Mondadori, Milan). This volume comprises the fourth in Ungaretti's series, *Vita d'un uomo*.

While we are speaking of poetry, inclusion could be made here of a graceful volume fashioned from the "*Sonetti Sei Mesi*" of Folgore of San Gimignano (thirteenth century), which Richard Aldington has translated

into English, *A Wreath for San Gemignano* (Duell, Sloan and Pearce, New York). A special feature of the little volume are Netta Aldington's lovely drawings that capture with nostalgic charm the medieval atmosphere of the time in which Dante and Saint Francis lived as did also Folgore of San Gemignano, an obscure and almost unknown poet. *A Wreath for San Gemignano*—alas! This lovely little town tucked away in the hills of Tuscany was all but destroyed during the past war.

Inexhaustible and ever-productive Benedetto Croce found time to bring out a short monograph on an eighteenth century descendant of the illustrious pope and humanist, Pius II (Enea Silvio Piccolomini). Croce's monograph, *Un prelato e una cantante del secolo decimottavo* (Laterza, Bari), contains a preface on Enea Silvio Piccolomini (borrowing the name from his illustrious ancestor) who lived from 1709 to 1768. The book proper contains a collection of love letters between Piccolomini and Vittoria Tesi, perhaps the greatest singer of the eighteenth century. Benedetto Croce explained in the introduction that he had decided to bring out the correspondence because he was very well acquainted with the fame of Vittoria Tesi, having run across her name frequently when in his youth he worked on the annals of the Neapolitan theater.

Pietro Pancrazi brought out four volumes on contemporary Italian authors, *Scrittori d'oggi* (Giuseppe Laterza, Bari). The four volumes comprise critical studies of all the major writers of Italy in the period 1918 to 1945. A distinguished man of letters himself, Pancrazi has filled many a lacuna in his studies which undoubtedly will replace the more fragmentary and episodic studies of Italy's contemporaries such as Camillo Pellizzi's *Le lettere italiane del nostro secolo* along with other volumes of this type.

Once again Bompiani must be singled out as perhaps the most enterprising of all publishing houses in Italy. In the past season this house put out a handsome encyclopedia, *Enciclopedia pratica*, beautifully assembled and handsomely printed, not to speak of a profusion of fine illustrations. Bompiani must have had reserve shelves of excellent paper for this edition despite the present scarcity of all paper in Italy! This encyclopedia is organized into two, compact volumes costing about thirty dollars. Though the price is somewhat high, it would constitute a splendid reference work to grace any library. Incidentally, while we are speaking of encyclopedias, reference should be made to the fact that some sets of the exhaustive and colossal *Enciclopedia italiana* (Istituto Treccani) have survived the war and are available. It should be recalled that the set comes substantially bound, in thirty-seven volumes plus a supplementary one, and, though its price of several hundred dollars will be prohibitive for the average person, the work may well go down as a collector's item in the future.

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Spanish American Books in 1946

DOUBTLESS the most sincere lament of those interested in Spanish America's cultural life is the lack of easily accessible information concerning recent publications in the other American republics. There is often a lapse of several years before reviews or sketchy book notices of important volumes come to the attention of the reader in the United States. With the hope of assisting in bettering this situation, the *Modern Language Journal* intends to offer each year this section listing outstanding books published in Spanish-speaking America during the preceding year.

As in all such guides the question of selection is a delicate and dangerous one. The book trade, especially in Buenos Aires and Mexico, has definitely come of age; and hundreds of translations, reprints and original editions roll from the presses every year. In this welter the editor has been forced to follow certain limiting criteria in his selection: (1) Only works originally written in Spanish by Spanish American authors have been included. (2) Reprints or new editions are mentioned only when they are noteworthy for some special reason. (3) Only those volumes are noted which would be of at least indirect interest to the teacher of Spanish and Spanish American literature or to the student of general cultural progress in Spanish America. Consequently no attempt is made to list volumes of specialized interest in history, philosophy, the sciences, and the like, although mention is made of certain books in those fields which may be of significance to the layman. (4) In the particular case of poetry it is thought best to record only general anthologies or works of widely recognized poets. The dozens of slender volumes of verse which appear every year from the pens of new practitioners of Apollo's muse frankly offer too delicate a problem for your annual annotator. Such bibliographical data as may be useful for those ordering the books are provided when possible. Publishers and authors of new books appearing in 1947 are invited to send notices of such publications to the editor of this section.

The reader is warned that these first selections were made somewhat hastily and on the basis of insufficient data; the editor therefore apologizes for the important omissions and involuntary errors which the list may contain. He hopes to offer next year something more carefully and wisely compiled.

I. Fiction.

AMORIM, ENRIQUE, *Nueve lunas sobre Nuequen*. Ed. Lautaro, Buenos Aires, 1946. One of the few titles by Spanish-American authors which achieved the status of a "best-seller."

- AZUELA, MARIANO, *La mujer domada*. Colegio Nacional, México, 1946. Another realistic tale conceived with the same careful style and character portrayal which characterize the author's previous well-known novels.
- BURGOS, FAUSTO, *El salar*. Ed. Rosario, Rosario (Argentina), 1946, pp. 187. Price, \$4.00 arg. A novel about the salt-workers in the Jujuy country by a regional writer of established reputation. The book is replete with *criollo* language.
- DÉLANO, LUIS ENRIQUE, *El laurel sobre la lira*. Ed. Cultura, Santiago de Chile, 1946, pp. 332.
- GOYANARTE, JUAN, *Lago argentino*. Ed. Emecé, Buenos Aires, 1946, pp. 472. Price, \$8.00 arg. This was the *Libro del Mes* selection for August. The protagonist gives up his university career and life in the city to challenge the desolation of Patagonia. The novel is a record of his tribulations and contains many fine descriptions.
- MANCISIDOR, JOSÉ, ed., *Cuentos mexicanos de autores contemporáneos*. Ed. Nueva España, México, 1946, pp. 760. Selected stories of Abreu Gómez, Fernando Benítez, Castro Leal, Monterde, Vasconcelos and others. Each author is briefly discussed by the editor.
- , *Cuentos mexicanos del siglo XIX*. Ed. Nueva España, México, 1946, pp. 749. Tales from thirty-six authors, including Altamirano, Angel del Campo, Othón, Riva Palacios and others.
- PÉREZ GUEVARA, ADA, *Pelusa y otros cuentos*. Asociación Cultural Interamericana, Caracas, 1946, pp. 154. Twelve realistic Venezuelan stories.
- ROMERO, JOSÉ RUBÉN, *Rosenda*. Ed. Porrúa, México, 1946, pp. 192. A very simple tale of an unfortunate woman, written in the minor, unpretentious tone which the author has made famous.
- RUEDA MEDINA, GUSTAVO, *Las islas también son nuestras*. Ed. Porrúa, México, 1946. This is a prize-winning novel written by a newcomer who is a sailor by profession. The setting is the *Islas Mujeres*.

II. Poetry.

- CRUCHAGA SANTA MARÍA, ANGEL, *Antología*. Ed. Losada, Buenos Aires, 1946, pp. 334. Price, \$8.00 arg. [Pablo Neruda writes a prologue to a good selection from the Chilean poet's verses.
- HERNÁNDEZ, JOSÉ, *Martín Fierro*, edición crítica de Carlos A. Leumann. Ed. Estrada, Buenos Aires, 1946. Price \$30.00 arg. This is an attempt to establish a "definitive" text by comparing manuscripts and editions. It is beautifully presented with fine illustrations and special paper.
- LABARTHE, PEDRO JUAN, ed., *Antología de poetas contemporáneos de Puerto Rico*. Ed. Clásica, México, 1946, pp. 349.
- PADILLA, ROSARIO DE, *Antología de poetas costarricenses*. Ed. Tribuna, San José de Costa Rica, 1946, pp. 276. Selections from sixty-six poets, including Brenes Mesén and Moisés Vincenzi.

PRADO, PEDRO, *No más que una rosa*. Ed. Losada, Buenos Aires, 1946. Price, \$3.00 arg.

III. *Literary Criticism.*

ABREU GÓMEZ, ERMILO, *Sala de retratos: intelectuales y artistas de mi época*. México, 1946. Random reminiscences and an occasional acute appraisal by one of Mexico's intellectual deans. The volume includes chronological and bibliographical notes by Jesús Zavala.

ARCINIEGAS, GERMÁN, *El pensamiento vivo de Andrés Bello*. Ed. Losada, Buenos Aires, 1946, pp. 214. Price, \$3.00 arg. An excellent introduction by the Colombian essayist outlining Bello's influence on subsequent literature and thought, followed by judicious selections from Bello's works.

CARRILLA, EMILIO, *El gongorismo en América*. Ed. Losada, Buenos Aires, 1946. Price, \$5.00 arg. A documented study published under the auspices of the Instituto de Cultura Latino-Americana en Buenos Aires.

DÍAZ ARRIETA, HERNÁN, *Gabriela Mistral*. Ed. Nascimento, Santiago de Chile, 1946, pp. 111. A short study by a recognized Chilean critic.

GRASES, PEDRO, *Andrés Bello, el primer humanista de América*. Ed. Tridente, Buenos Aires, 1946, pp. 160. Price, \$4.00 arg. A competent study by a professor at the Instituto Nacional in Caracas.

GUMUCIO, ALEJANDRO, *Gabriela Mistral y el premio Nobel*. Ed. Nascimento, Santiago de Chile, 1946. These are notes on her life and works as well as quotations from comments concerning the award.

LIÉVANO, ROBERTO, *En torno a Silva*. Ed. El Gráfico, Bogotá, 1946, pp. 74. A collection of articles and studies about José Asunción Silva written over a period of many years.

QUIJANO TERÁN, MARGARITA, *Manuel M. Flores—su vida y su obra*. México, 1946, pp. 100. With the aid of unedited papers of Flores, the author studies his life and works, his relation to romanticism, the style and sources of his poetry. An appendix contains unedited poems and an autobiography of the poet.

OTHÓN, MANUEL JOSÉ, *Epistolario; glosas, esquema, índices y notas de Jesús Zavala*. Universidad Nacional Autónoma, México, 1946. Presents a number of important letters, mostly written to Juan B. Delgado, which provide data concerning Othón's opinion of *modernismo*.

IV. *Biography.*

ARCINIEGAS, ROSA, *Dos rebeldes españoles en el Perú*. Ed. Sudamericana, Buenos Aires, 1946, pp. 436. Price, \$10.00 arg. A dramatic biography of Gonzalo Pizarro and Lope de Aguirre.

CARREÑO, ALBERTO MARÍA, *Bernal Díaz del Castillo*. Ed. Xóchitl, México, 1946. The author is described as a competent student of colonial history.

- PICÓN SALAS, MARIANO, *Miranda*. Ed. Losada, Buenos Aires, 1946, pp. 250. Price, \$7.00 arg. A well-documented account which was chosen as the *Libro del Mes* for September.
- POPOLIZIO, ENRIQUE, *Alberdi*. Ed. Losada, Buenos Aires, 1946, pp. 229. Price, \$6.00 arg. A narrative which emphasizes the human side of a statesman generally considered dry and academic.

V. *History, Essays and Miscellaneous.*

- ARCINIEGAS, GERMÁN, *Este pueblo de América*. Fondo de Cultura Económica, México, 1946, pp. 180. The author's thesis is that the common man had an unsuspected influence in the history of Spanish America. Written in his usual sprightly style.
- CARPENTIER, ALEJO, *La música en Cuba*. Fondo de Cultura Económica, México, 1946, pp. 230. A general survey, written for the non-technical reader, by an authority whose style is graceful and interesting.
- CERUTI CROSA, PEDRO, *Crítica de Vaz Ferreira*. Ed. Pueblos Unidos, Montevideo, 1946, pp. 196. Marxian criticism of the thought of a well-known Uruguayan philosopher.
- DONOSO, RICARDO, *Las ideas políticas en Chile*. Fondo de Cultura Económica, México, 1946, pp. 526.
- JIMÉNEZ RUEDA, JULIO, *Herejías y supersticiones en la Nueva España*. Imprenta Universitaria, México, 1946. A careful study which indicates that colonial Mexico was not as religiously crystallized as we usually believe.
- MAGDALENO, VICENTE, *Perspectivas del Nuevo Mundo*. Ed. Intercontinental, México, 1946, pp. 200. Price, \$4.50 mex. Five rather difficult essays dealing with the contrasts between North America and Hispanic America with relation to the future. The author is the brother of Mauricio Magdaleno.
- NAVARRO MONZÓ, JULIO, *El destino de América*. Ed. Losada, Buenos Aires, 1946, pp. 210.
- NOVO, SALVADOR, *Nueva grandeza mexicana*. Ed. Hermes, México, 1946. Descriptions in beautiful prose of various sections and landmarks of Mexico City.
- ORTIZ, FERNANDO, *El engaño de las razas*. Ed. Páginas, La Habana, 1946, pp. 421. Although it is heavily documented and scholarly, this fine refutation of racial superiority theories will interest the general reader.
- POBLETE TRONCOSO, MOISÉS, *El movimiento obrero latinoamericano*. Fondo de Cultura Económica, México, 1946, pp. 296. The author is a well-known Chilean sociologist.
- SILVA HERZOG, JULIO, *Un ensayo sobre la revolución mexicana*. Cuadernos Americanos, México, 1946. The author's reputation as a careful historian lends special interest to this ever-timely topic.

VALLE, HELIODORO DEL, *Santiago en América*. Ed. Santiago, México, 1946, pp. 141. A well-illustrated and skillfully told story of St. James the Apostle in the folklore of Spanish America.

VELARDE, HECTOR, *Arquitectura peruana*. Fondo de Cultura Económica, México, 1946, pp. 182. A non-technical exposition illustrated with drawings and photographs.

JOHN T. REID

University of California
Los Angeles

(*Ed. note.* Professor John T. Reid, who will be Assistant Managing Editor in charge of surveying current Spanish American literature, kindly consented to prepare the above article within a very limited time. We look forward to future reports with pleasant anticipation.)

A Survey Course of Spanish Civilization for the Small College

THE library limitations of the small college have perhaps deterred many foreign language instructors from emulating our universities in offering survey courses in Spanish, French and other foreign civilizations. The benefits to be derived from offering such courses would seem to make the effort worth-while. They serve to introduce the non-language student to a foreign culture and a foreign literature as presented by a specialist, and, incidentally, they effect some slight "publicity work" for the foreign language department concerned.

The author has had the good fortune of being able to teach a three-hour credit course in Spanish civilization at the State Teachers College, River Falls, Wisconsin, and his experience has indicated to him that the difficulties are not as great as might be supposed. He therefore offers an outline of his experience with the hope that it may encourage and aid other language teachers in the organization of similar courses, despite limited facilities.

Subject-matter of the course. This survey course of Spanish civilization was offered for credit in history and in literature and was therefore planned to be an equal mixture of these two elements.

Materials of the course. With this purpose in mind, the instructor cast about for a textbook on Spanish civilization which would present these two facets of Spanish life. He discovered that there were few such available as class textbooks but that very fortunately one of these was extremely valuable—that of Nicholson B. Adams, *The Heritage of Spain*.¹ This book, written in the highly literate and enjoyable style one associates with Professor Adams, combines lightness of treatment with impeccable scholarship.

In addition to discussing this class text the instructor delivered supplementary lectures, and members of the class were assigned selected outside readings in translations of works of Spanish literature. It was found that even our limited library contained about seventy-five acceptable translations of Spanish plays, poems, novels, short stories and so on in various anthologies of world literature or in individual volumes. Probably the same will be true of most small libraries. Various works on phases of Spanish life were also available, such as those of Havelock Ellis, Madariaga and others, including Chapman's history of Spain,² these latter books being used as suggested supplementary reading.

¹ Adams, Nicholson B., *The Heritage of Spain*. Holt, 1943.

² Chapman, Charles E., *A History of Spain*. Macmillan, New York, 1931.

Organization of the material. For purposes of class assignment the entire history of Spanish civilization was divided into five main *Periods*, and corresponding assignments in Adams, in the translations and in the class lecture material were organized around them. These *Periods* were as follows:

Period I: From Beginnings to 1479

- A. History: Beginnings to Ferdinand and Isabella
- B. Literature: Beginnings to Renaissance

Period II: 1479-1556

- A. History: Ferdinand and Isabella; Charles I (V)
- B. Literature: Renaissance to *siglo de oro*

Period III: 1556-1700

- A. History: Philip II to the Bourbons
- B. Literature: *Siglo de oro*

Period IV: 1700-1860

- A. History: Bourbons to the Period of Reform
- B. Literature: 18th century; 19th century Romanticism

Period V: 1860 to Present

- A. History: Rise of 19th century Liberalism to Present
- B. Literature: Realism; Generation of '98; Contemporary literature

Method of conducting the class. About an equal amount of class time was devoted to each of these five *Periods*, and the students were given a blanket assignment over the corresponding material in Adams (and usually also in Chapman) rather than day-by-day assignments. They were also given a list of translation readings for the various *Periods*, which were available in the library, and were expected to complete a variable number of these during the time allotted to the *Period*.

Class time was devoted to discussion by the students and instructor of the material in Adams and of the literature translations and to lectures by the instructor. Students were further required to turn in written reports on the literature readings.

The lectures by the instructor, while being divided according to the five-period outline above, did not follow the order of chapters in Adams. They were based primarily on Chapman and on a class text called *Historia de España* by Romera-Navarro,³ the latter being especially valuable for furnishing the "Spanish" point of view. The lectures were avowedly slanted toward that purpose: the presentation of the Spaniard's attitude towards his own civilization.

Students were given an outline of discussion questions to aid them in digesting the material on any given *Period*, and after the completion of work on each of the five they were tested by objective and discussion questions similar to those of the outlines. One of the outlines is reproduced below so that readers may assess its value. At the close of the course, students were asked for a criticism of the method of presentation, and they joined unan-

³ Romera-Navarro, M., *Historia de España*. Heath, New York, 1932.

imously in praising the outlines as an aid in digesting and organizing the great mass of unfamiliar information to which they had been exposed. For example:

Period II: 1479-1556

- (1) Discuss the unification of Spain under Ferdinand and Isabella.
- (2) Discuss the political reforms of Ferdinand and Isabella.
- (3) Discuss the social reforms of Ferdinand and Isabella.
- (4) Describe the significance of the reign of Charles I (V).
- (5) Discuss the Inquisition in Spain.
- (6)-(7) Discuss the development of (a) the pastoral; (b) picaresque; and (c) chivalric novel in Renaissance Spain.
- (8) Describe the development of Renaissance drama in Spain up to the *siglo de oro*.
- (9) Discuss the Renaissance and pre-Renaissance lyric in Spain.
- (10) Identify the following: (a) Calisto and Melibea; (b) Alonso de Ercilla; (c) Celestina; (d) *Cárcel de amor*; (e) *El abencerraje*; (f) Juan del Encina; (g) Torres Naharro; (h) Gil Vicente; (i) Juan de la Cueva; (j) Boscán; (k) Garcilaso de la Vega; (l) Fray Luis de León; (m) Fernando de Herrera.

In addition to the assignments in Adams, the reading of literature in translation and the supplementary reading on Spanish civilization in such books as Chapman or Madariaga, students were required to prepare several term papers discussing the progressive development of certain phases of Spanish civilization such as (1) the development of Spanish architecture; (2) the development of the Spanish novel and the like. Since the organization of the course into horizontal *Periods* had presented Spanish civilization to them in a series of five "blocks," it was believed that a vertical survey of this sort, made by the student himself, would be useful in consolidating and clarifying his knowledge. Testimony of students seemed to confirm this belief.

Conclusions. Considering the results of a class discussion held on the final day of class, opinions expressed in a written critique turned in by each student and personal contacts by the instructor with students during the course of the term, the author became thoroughly convinced of the value of such a civilization course even when conducted under the limiting circumstances found in a small college such as the River Falls State Teachers College. One of the most encouraging developments he noted in his students was that they became quite perceptibly more "hispanized" in their thinking, and to that extent more tolerant, less national in their viewpoints. He is convinced that, in offering a course such as the above, a language teacher can broaden the range of students that he reaches and can contribute something worth-while to their thinking.

F. LEON REYNOLDS

*State Teachers College
River Falls, Wisconsin*

Editorial

Foreign Language Requirements

Within the last few years there has been a reduction of foreign language requirements in our colleges and universities. This has occurred at a time when the people of this country are more interested in our own foreign policy, and in the foreign policy of other nations, than ever before in our history. The general public as well as the politicians need to know something about foreign countries in order to better understand current world problems. Most of our voters know very little, and many know nothing, about foreign languages and cultures. They are wholly unprepared to vote intelligently on matters concerned with international relationships. In a recent statement the President of the United States said that our foreign policy is the most important issue before us. If this is true, the present is no time to reduce requirements in foreign languages.

As far as one can judge, there is more interest in foreign languages now than ever before. There are thousands of private classes studying foreign languages; courses by radio on foreign languages are very popular, and even our popular weeklies are devoting more space than ever to articles about foreign countries. Yet, in the face of these facts, administrative officers, and others in control of policy, seek to reduce the time allotted to the study of foreign languages and literatures. I urge teachers of foreign languages—from high school to university—to make clear to their students the importance of foreign language study. I urge them to discuss it and, as far as they are able, give concrete illustrations of the need we have of knowing about foreign countries. Why not point out that world leadership is being thrust upon us and that we must prepare to assume it?

Notes and News

At its meeting November 8, 1946, the Wisconsin Association of Modern Foreign Language Teachers elected the following officers: Friedrich Bruns, University of Wisconsin, *pres.*; Ruth A. Miller, Bay View High School, Milwaukee, *vice-pres.*; Mariele Schirmer, State Teachers College, Milwaukee, *sec.*; Rosa M. Hettwer, Pulaski High School, Milwaukee, *treas.*; Anne P. Jones, Lawrence College, Appleton, *Editor of Bulletin*.

The twenty-first Annual Conference of the Secondary Education Board was held in New York, March 7, 1947. The Section Meeting on Modern Languages, Professor Stephen A. Freeman, Middlebury College, presiding, consisted of talks by Laurence Duggan, Paul E. Smith and Pierre Guedenet.

The "Teaching" of Literature

Encyclopedic factual knowledge still seems to be considered the height of achievement in many literature classes, undergraduate and graduate. The only difference between the two lies apparently in the larger quantity of factual material offered in the latter. Consequently the approach and methods often differ little, or not at all, from those employed in the presentation of any other subject. The student's progress or mastery is measured accordingly. His ability to reproduce slavishly the material presented by his instructor indicates his success or failure.

Often the first session completely destroys the student's enthusiasm and incentive because he is confronted with excessive secondary material, usually accompanied by solemn references to numerous so-called authorities. He frequently leaves his first class, thoroughly convinced that his main task consists of finding the "right book"—preferably the one from which the instructor draws his inspiration. Such procedure will never promote interest in literature. And yet, literature courses can afford inspiration and great enjoyment if given only half a chance.

Some factual material, of course, is essential in every literature course, and the methods employed in its presentation need not differ from those followed in any course in which the acquisition of facts is most desirable. But since literature appeals primarily to emotion and imagination, such material should remain of secondary importance and should never become the one and only object of discussion, as so often is the case.

Introductions to literary criticism and appreciation seem to be the only aims worth-while in a literature course. The former has its limitations and can concern itself only with substance and form; none can be "taught" in the conventional sense of the word. The inner charm and beauty of a poem can never be satisfactorily paraphrased. At best, an instructor can, through his own enthusiasm, awaken and stimulate the student's curiosity and interest; through his own critical ability he can guide him on the road leading to the discovery and appreciation of the worth-while and beautiful.

What then should the instructor do to help his students? Before beclouding their approach by his or a critic's opinion, he should let them first read a poem and then give them a chance to express their reactions whether or not they agree with his or those of an authority. If nowhere

else, in literature classes it is the students' right and privilege to express their opinions, to agree and to disagree. The most elementary criticism, simply expressed in "likes" or "dislikes" is infinitely more valuable than the mechanical memorizing of views expressed by others.

Let him show the students where he and others agree or disagree with them and encourage them to compare their reactions with those of others, helping them reconcile seeming disagreements. Let him respect their opinions, make them feel themselves integral parts of any discussion and convince them above all of his own sincerity and enthusiasm for the field or for the work under discussion. The final result will be more gratifying to all concerned, though probably fewer works will be "read" than in the conventional literature classes. However, the ability to appreciate something worth-while, no matter how small, is surely more desirable than the mechanical acquisition of facts and opinions pertaining to others.

WM. F. AMANN

Rutgers University

The Centre Culturel International de Royaumont will open its doors May 15, 1947. During July and August the center will be host to various international congresses. In the spring and autumn months it will welcome research workers, artists and scholars desirous of combining work and rest in a secluded atmosphere. For further information address: Directeur du Centre culturel international de Royaumont, Asnières-sur-Oise (S.-et-O.).

La Fontaine—In Hand-Made Slides

In my search for project material for students of first-year French in the high school I have hit upon what seems to me—and, better still, to the pupils—an interesting and valuable form of activity—the production of hand-made lantern slides.* The possibilities in this type of project are limited only by the ingenuity of teacher and pupils. It can be used in the study of regional costumes or historical background, the illustration of short stories, vocabulary building and so on. Although I have used hand-made slides as an added stimulus to learning in various situations, the most successful project was in connection with the study of the *Fables* of la Fontaine.

The class of twenty-five was divided into teams of five, each with a superior student as leader and each undertaking the study of one fable. The work was then apportioned among the members of the groups. The leader and one or two others busied themselves with re-writing the fable in a much simplified form and with drawing up an essential vocabulary to be presented to the class. The remaining two or three pupils produced the illustrative slides. Invaluable in this project was my copy of *Fables de la Fontaine* (Ernest Flammarion, Éditeur) which is copiously and amusingly illustrated by Pierre Noury.

When "La Fontaine Day" arrived, the interest of the pupils was at a high pitch. They had talked continuously about *my* fable, *my* vocabulary, *my* slides, and now they were to share them with the other members of the class. Each pupil had his rôle in the final activities. The master-of-ceremonies introduced his group and gave credit for the various phases of the work; the group-leader acted as narrator; the drill master presented and drilled essential vocabulary; the scribe listed the new words on the board as they were presented, and the operator took charge of the projector and slides.

Meanwhile the teacher sat back and uttered a sigh of satisfaction, counting her blessings in the form of tangible results. The pupils had acquired a fondness for la Fontaine, had pro-

* Etched glass slides, clear glass facings, binding, special ink and crayons for tinting and directions for use may be obtained from the Keystone View Company, Meadville, Pennsylvania.

gressed in their knowledge of French and had experienced the pleasure of creative activity. In the words of one of the class, "It was a swell project."

CLAIRE COULT

Perth Amboy High School
Perth Amboy, New Jersey

The third annual session of the Summer School for Swedish Studies, North Park College, Chicago, will be held June 30-August 22, 1947. A brochure may be obtained by addressing: Summer School for Swedish Studies, 3225 Foster Avenue, Chicago 25, Illinois.

Es Ist or Es Gibt

Students constantly encounter a difficulty when they are to decide between the use of *es ist* or *es gibt*. Since this condition has plagued my colleagues and myself for some time, I thought something might be done about it. I firmly believed that somewhere, someone must have made a statement which would eliminate any further need to worry about the problem. The fault, it seemed to me, was only one of my inability to find the invulnerable statement. Therefore I set out to look for the ever-elusive key to the situation.

My searching took me through some fifty "Grammars of German." I wanted to see what teachers and scholars had to say on this point. The range of grammars included so-called "out-dated," "out-moded," "out-classed" and what-have-you types as well as our modern and ultra-modern ones. It must be admitted that from the student's point of view the "rules" are very vague and in many instances confusing.

For example, let us assume we are students once again and we bump into such statements as: "*Es gibt* simply suggests that a thing exists. *Es ist* is used when you think of a thing more definitely in time and place";¹ "No precise line can be drawn between *es gibt* and *es ist*. As a general rule, *es gibt* is used with vague, indefinite or negative expressions, *es ist*, or *es sind* with definite, precise statements";² "*Es gibt* refers to the subject as a general type; *es ist*, *es sind*, considers the subject as an individual (or separate individuals)";³ or the concise "In a sense *sein* is more definite; *geben* more vague and indefinite."⁴ Where are we? What actually do we have?

Of all the rules I have read Calvin Thomas' statement comes the closest to the real crux of the problem: "Since the pronoun denotes a general situation, *es gibt* should not be used if the object is a concrete thing definitely limited in time or space."⁵ The only bothersome part of this statement is the "definitely limited in time or space." The student never seems to know just where the limits of time and space are.

I have found in my teaching that if I take Thomas' statement as far as "definitely limited . . ." and substitute "or things limited to the personal (immediate) surroundings of the observer," my students have little or no trouble thereafter in deciding upon the proper form. Thus the "rule" might be stated in either of two ways: (a) Since the pronoun *es* denotes a general situation, *es gibt* should not be used if the object is a concrete thing or things limited to the personal (immediate) surroundings of the observer or (b) If the object is a concrete thing or things limited to the personal (immediate) surroundings of the observer, use *es ist*, *es sind* and so on. In all other instances use *es gibt* and so on. In this way one avoids the pitfalls of limited time or place.

¹ Bagster-Collins, E. W., *First Book in German*. New York, 1917, p. 61.

² Curtis, P. H., *A Short German Grammar*. New York, 1933, p. 112.

³ Prokosch, Eduard, *German for Beginners*. New York, 1913, p. 191.

⁴ Meissner, A. L. and Joynes, E. S., *A German Grammar*. Boston, 1905, p. 157.

⁵ Thomas, Calvin, *A Practical German Grammar*. New York, 1905, p. 299.

For example: "There are fifteen skyscrapers on one street alone in New York City." To most students this means limited space and is specific. Thus, one should use a form of *sein*. When we apply our modification of the "rule," the possibility of the use of *sein* is ruled out. Now let us cite a slightly different instance: "There are 312 pine trees on the Michigan State College campus." Students again feel that it involves limited space and is specific. They are correct if it is their personal surroundings and they may use *sein*. As soon as it is a place name any distance from the observer, it becomes a geographical situation which requires the use of some form of *geben*. There is a distinct difference between a geographical unit (a city) and a campus or any other limited space which can be regarded as the personal (immediate) surroundings of the observer.

To be sure, the problem seems a minor one to the teacher and all "rules" have their inherent loopholes, but anything that makes the problem simpler for the student should be welcomed by the teacher.

STUART A. GALLACHER

Michigan State College
East Lansing, Michigan

A fifteen-minute radio program for classes in Spanish, "Latin American Holiday," was presented weekly, March 7 through May 23, over stations WNYC and WNYE by the high school division of the Board of Education, New York City. Prepared under the auspices of Dr. Theodore F. Huebener, Director of Foreign Languages, each program consisted of a brief skit using basic units of Spanish conversation, an interview with a Latin American student and a presentation of the culture and customs of one of the ten Latin American countries covered in the series.

Comments on Language Enrollment

There have been only slight changes in the enrollment in foreign languages. In view of the decline in the total academic school population, the drop of 2% is not startling.

The shifts are all numerically small: decreases of 1% in French, Hebrew and

Enrollment in foreign languages as of February, 1947

	Senior High Schools	Junior High Schools	Evening High Schools	Vocational High Schools	Totals
French	31,185	15,969	2,067	355	49,676
German	7,225	773	309	25	8,332
Greek	101				101
Hebrew	2,707	181	94		2,982
Italian	7,018	3,058	362	39	10,477
Latin	11,688	1,133	218	66	13,105
Spanish	45,155	12,006	3,385	609	61,155
General Lang.	230	28			258
Portuguese			11		11
Norwegian			105		105
Gaelic			56		56
					<hr/> 146,258

Spanish; a decline of 5% in Latin, and small increases in German and Italian ($\frac{1}{4}$ of 1% and $\frac{1}{4}$ of 1%, respectively).

In conjunction with the above figures may it be pointed out that French has been introduced in the Fashion Institute of the Central High School of Needle Trades and that Latin has been added at Long Island City High School.

Extremely interesting are the increases for several "minor" languages. The 75 students of Greek at Stuyvesant have quadrupled the figures for this language. Norwegian is continuing at Bay Ridge Evening High School and 56 students have been enrolled in Gaelic. This Brooklyn school seems to be becoming a veritable language center, for French, German, Italian and Latin are also offered there.

Comparison with last term

	Oct. 1946	Feb. 1947	Per Cent
French	50,470	49,676	-1
German	8,311	8,332	1/4 of 1
Greek	26	101	300
Hebrew	3,023	2,982	-1
Italian	10,403	10,477	3/4 of 1
Latin	13,841	13,105	-5
Spanish	62,159	61,155	-1
Portuguese*	12	11	
Norwegian*	125	105	
Gaelic*		56	
Gen. Lang	707	258	
	<hr/> 149,077	<hr/> 146,258	-2

* Evening only.

THEODORE HUEBENER

Director of Foreign Languages
New York City

Teachers wishing to obtain names of foreign correspondents for their students will be given full information concerning the procedure to follow by writing to: Mrs. Alice Wilson, The Student Forum on International Relations, 68 Post Street—Room 325, San Francisco 4, California.

An Old French Grammar. 1834

I realize that the book I am going to describe is out of print and for all practical purposes unobtainable. Therefore I shall be glad to lend it to anyone who would like to see it or use it for reference or for any other legitimate purpose, as, for example, to write a grammar of his own.

There is no preface or introduction of any kind. Everything that the author wanted to say about his book is on the title page, which I give here in its entirety because it is a remarkable document in itself.

Nature Displayed in her mode of Teaching Language to Man:

Being a new and Infallible Method of

Acquiring Languages with Unparalleled Rapidity;

Deduced From the Analysis of the Human Mind,

And Consequently Suited to every Capacity:
 Adapted to the French by N. G. Dufief.
 To Which is prefixed a Development of the Author's Plan
 of Tuition Differing Entirely From Every Other:
 So Powerful in its Operation, and so very Economical,
 That a Liberal Education can be Afforded
 Even to the Poorest of Mankind;
 By Which is Obtained the Great Desideratum
 Of Enabling Nations to Arrive at the Highest Degree
 Of Mental Perfection.
 Containing Also Curious Anecdotes Concerning
 The Origin of this Important Discovery,
 Official Documents, &c. &c.
 The Eighth Edition Enlarged and Improved—Philadelphia, 1834.

The book begins with the conjugation of verbs. The first seventeen pages are taken up with *avoir* alone. Here we note an unusual thing: the English form is given first followed by the French; viz., I had, *j'eus*. It seems to me that there is some merit in this idea. It might be easier for the student to find the form he wanted. Then the author has curious names for some of the tenses and has invented (?) others that deserve mention.

For example, he calls the past definite, the "present anterior periodical"; the future, the "present posterior"; the pluperfect, "the past anterior or compound of the imperfect"; and the tense usually called in modern grammars the future perfect, he calls the "past posterior or compound of the future." Next are three tenses which he calls "past just elapsed"—I have just had, *je viens d'avoir*, "future indefinite"—I am to have, *je dois avoir*, and "instant future"—I am going to have, *je vais avoir*. It seems to me that here is something that might be used in our classes because the tense he calls "past just elapsed" is an idiom, and the other two are important constructions that should be learned as soon as possible.

The verb section continues for about ninety more pages with all tenses written out in full. After *avoir* he gives *il y a* then *être* followed by *c'est*. For the past anterior periodical or compound of the preterite of *c'est* he gives *c'eut été* (not used). Indeed I must confess I've never seen it, nor *s'avait été*, nor *s'aura été*, both of which he gives. *C'a été* I've heard used in France.

I should say at this point that all these tenses are repeated in full in the negative and interrogative without any remarks or explanations about *ne . . . pas* and hyphens.

Next come what he calls the eight regular conjugations. He starts with *porter* but before getting to the second conjugation, he interposes *s'habiller*, which he calls a reflective verb; then *aller*, followed by *s'en aller*, followed by *geler*. The conjugation of *s'habiller* uses twelve pages and is in itself a formidable piece of work. Then follow the remaining seven "regular conjugations." The reason there are so many of these is that he calls "regular" many verbs which we call "irregular," viz., *tenir*, *recevoir* and so on.

The verb section is completed with eight classes of irregular verbs. For each one he gives all compounds with sentences containing them.

The next noteworthy section of the book is called "A Comprehensive System of Pronunciation." Fifteen pages are devoted to it. It is very complete and detailed with many, many exercises for practice. Quite characteristic of the author's quaint style when he ventures opinions of his own is the following note under his statement of the sounds of the French *a*: "with an ear fastidiously nice a critic may discover two more sounds appertaining to the French *a*: the one not so short as in *patte*—as *a* in *race*; the other not so long as in *pâte*—as *â* in *âge*. However, as such niceties, frequently liable to objections and considered of little importance by the latest French orthoëpists might render our Key more intricate and perplex the learner, we shall dismiss the matter."

Now follows a series of "Conversations" between the Scholar and the Master. The Scholar begins by asking the Master a leading question such as the following in Conversation II:

Scholar: What do you mean by the word termed by grammarians *noun*?

Master: A word which presents to the mind the idea of any object, being or thing whatever: such is its magnetic power over the human mind that, the instant it is expressed we are, in a great degree, as feelingly alive to the perception of the object as if it stood before us.

This form of dialogue is characteristic of the conversations which cannot fail to amuse us by their quaint verbosity and abundance of slightly pedantic circumlocutions. My twelve year old son is studying the parts of speech in his school. I think I'll try that definition of a noun out on him this evening!

There are fifteen conversations introducing studies of the parts of speech and kindred matters which are taken up in great detail with numerous, excellent examples. There is something in Conversation IV on the articles that is really amazing, and I'm giving it here so that some idea of the workings of the author's mind may be had.

Scholar: Will you have the goodness to make me sensible of the distinctions of these three articles so that I may be enabled to employ them in their proper places?

Master: With infinite pleasure. If there were several objects before you, such as knives, penknives, pens, keys, etc., and in order to cut bread or anything else you stood in need of one of these knives, were they all of different kinds and before your eyes, what would you say to obtain one? You would say, "Give me *a* knife." This *a* we shall call a declarative article. But if it be not only a knife you wish for but a particular knife, and no other, your idea is no longer so vague; it is, on the contrary, very exact. If now you would have that knife only which you wish, you must employ a term designed to fix the idea, to place the object before your eyes. The article in such a case is *this* or *that* and not *a* or *an*. This is called the demonstrative article.

The above quotation is only a part of the actual text. I had to shorten it. For the most part the conversations are concise and to the point although always written in a rather tediously dignified and ponderous style. But there are statements here and there that are after all a little hard to understand. For instance, in Conversation VII on "Nouns generally received as pronouns" the Scholar says: Convince me that *personne* is a noun. Master: As this word is always preceded by an article (except in one instance where it is understood) such a leading circumstance should have been sufficient to prevent grammarians from ranging it in a class in which, I am of the opinion, it is misplaced. Examples: *J'ai vu des personnes, une personne m'a dit, personne ne m'a dit* (the article negative, *aucune*, is understood before *personne*), *j'ai rencontré une personne*. He continues: *Personne* without the article and negative means anybody. (*Personne a-t-il jamais douté de l'existence de Dieu?* Has anyone ever doubted the existence of God?) [That must be a slip there. That sentence is certainly not negative, unless he means that it would bring a negative answer. But I don't think it is a point in grammar worth worrying that much about.]

In Conversation X the author goes more fully into what he calls the "past just elapsed" tenses. There are six more of them, he says. The limits of space forbid my giving them all here. One or two with their names will be enough. The subjunctive past just elapsed—that I may have just carried, *que je vinsse de porter*, conditional past just elapsed—I should have just carried, *je viendrais de porter*. In this conversation he also gives a group of tenses about which I had heard years ago. He calls them the comparative or double compound tenses. One or two of them, with their ponderous names, will suffice: the past comparative posterior, or future double compound—*j'aurai eu porté*, I shall have carried, past comparative anterior, or imperfect double compound—*j'avais eu porté*. The explanation of the use of these tenses which he gives in the conversation is pretty heavy going. Being typical of the man's scrupulous attention to detail, I feel I shall have to quote it. He gives as an example: *Quand j'ai eu fini mon ouvrage, votre frère est entré*. (When I had just done my work, etc.) In the above sentence (he writes) you see clearly that the comparative tense, *j'ai eu fini*, is used merely to acquaint you with the precise time at which your brother came in. It is supposed that you know when my work was

done: for otherwise, two unknown epochs, instead of one, would be presented to your view. The comparative tense may then be compared to a kind of needle, which, on the dial of human actions, points out the very instant of the existence of an action till then unknown. Eminent French writers, on subjects of general interest, furnish us with but few examples of the use of these tenses.

There follows a three page chapter on interjections. All of them are given in examples taken from the great French writers. The last of the interjections is *hi, hi, hi!* which expresses laughing. The example he gives is from Molière: "*Hi, hi, hi, comme vous voilà bâti! Vous êtes si plaisant que je ne saurais m'empêcher de rire, hi, hi, hi.*"

This concludes the first part of the book and now the author really gets down to business with a 160 page section called "Syntax Made Easy." There are twenty-three lessons in which every bit of French grammar not discussed previously is gone into in great detail with many, many excellent examples. Each lesson has its little introductory conversation between the Scholar and the Master. This part of the book is really a reference grammar and none better could be desired. In the conversation for Lesson I are some remarks that are particularly pertinent today.

Scholar: (referring to the very many examples and phrases which he was to have learned by heart in the first part of the book) "Instead of so many phrases, why did you not teach me first the laws and rules of syntax, according to the plan indicated by every writer on French grammar, for the use of the English pupil?"

Master: "For one reason only, but which is irresistible. Those very phrases constitute the language with which I wish you to be acquainted; while all the rules of the language put together, do not yield a jot. You are now, owing to the numerous phrases and modes of expression with which your memory is stored, not only able to speak and understand French, but even to understand and relish the poets, although, a few months ago, you knew not a single word of the language."

This seems to be exactly what we are supposed to be trying to do today and what, in my article "Devices (or Vices!)" in the *Journal*,* I tried to show I was trying to do with my classes. But with little success, alas!

I shall conclude now with the mention of a few interesting points that I found in this section of the book which he calls "Syntax Made Easy." He says that the old forms, *septante*, *huitante* and *nonante* have been "very improperly banished from the language, as they keep up analogy in the formation of numbers." He gives "*sur les une heure*" as "about one o'clock." At this point in a very short conversation the scholar says, "I find, that in the course of this lesson, you say nothing of the word *demi*." Master: "I had forgot it, probably because it is a fractional number." Then he carefully explains its use. He probably had "forgot" it, but we can forgive him. And that was a naïve way of slipping it in.

Observe (he writes in a lesson on the demonstrative articles, which we call interrogative pronouns) that *why*, implying *for what reason* and attended by a negative, may be translated by *que*, followed by *ne*. Examples: *Que n'attendez-vous?* Why do you not wait? *Que n'y va-t-il lui-même?* Why doesn't he go there himself?

Lesson IX in "Syntax Made Easy" is on what he calls the passive pronouns. These are the direct and indirect object pronouns. We do not say, however, (he writes) as it would be too harsh, *menez-moi-y*, but *menez-y-moi*. [The easiest way around that, I should think, would be *menez-moi là*.]

In the XIII lesson with the subtitle, "Of Some Difficulties in the French Language," he gives many examples of the translation of the forms of *tout* by *although*: *Toute femme que je suis*. Although I am a woman. *Toute votre amie qu'elle est*. Although she is your friend.

* January, 1945, pp. 72-76.

In Lesson XV on the subjunctive he makes this statement: If any verb whatever be used either negatively or interrogatively, *que* always imposes the subjunctive form on it. By "on it," he apparently means on the dependent verb. Of the seven examples he gives, two seem to be unusual: *Il ne paraît pas que vous le connaissiez. Y a-t-il apparence qu'elle ait jamais voulu de lui?* Is it likely that she ever loved him?

Then he begins a long discussion of cases where the indicative would be correct! *Croyez-vous que Jean est (soit) à la campagne?* He attempts to explain the *est* in the above sentence as follows: The sense of the first phrase is, *Je sais que Jean est à la campagne; ne croyez-vous pas qu'il y soit?* The *soit* he explains by, *Je ne sais si Jean est à la Campagne; pouvez-vous me l'apprendre?* This seems to me to be a little obscure, but the issue must have challenged him and he was determined to cover it thoroughly. He smooths over the rough spot by stating, "We may plainly see that the construction of such phrases as these depends entirely on the sense which is intended by the person who speaks."

On the next page he gives several examples of the use of the imperfect subjunctive after a present tense in the main clause. But some condition must be expressed by the subjunctive. *Croyez-vous qu'ils me refusassent?* Do you think they would refuse me? I have often wondered about this. I suppose it would be correct in an elevated, literary style. But how would it be said in ordinary speech? I suppose the man in the street would use the conditional.

In Lesson XVIII, "Remarks on Complements," he says: The following phrase is incorrect: *il se vint présenter et dire*, etc. It should be, *Il vint se présenter et dire*, etc. because we cannot say *il se vint dire*, as we say, *il se vint présenter*. However, this type of thing is not at all characteristic of his work.

And finally I noticed in the conjugation of the verb *faire* that he gave as the spelling of the imperfect, *fesais*, etc., which as we all know is how it is pronounced, and we all know how hard it is to get a student to pronounce it that way.

The second half of the book is a reader with passages from the classics. In the reader are interposed chapters entitled, "Règles de la Ponctuation" and "Règles de la Versification." The book is not indexed. That job should be worth an M. A. any day!

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Reviews

Cantiques de Noël. The Thrift Press, Ithaca, N. Y., pp. 16. Price, \$.10.

The Thrift Press has done a fine service to French teachers and classes by adding to its list of inexpensive and useful little books *Cantiques de Noël*. This pamphlet contains an excellent selection of fourteen old Christmas carols. Some, such as *Sainte Nuit* ("Silent Night"), *Que Chacun S'Empresse* ("Adeste Fideles"), *Mon Beau Sapin* ("O Tannenbaum"), *Il est né, le divin Enfant*, are well known; others are less familiar, but all are beautiful and worthy of their long survival. Although lithographed, the printing is very clear and legible.

The majority of the carols are written for mixed voices with simple harmony. Others (*Noël Bourguignon*, *Dans les Ombres de la Nuit*, *Il est né, le divin Enfant*, and *Noël Nouvelet*) are for soprano and alto voices with a kind of drone or sustained bass for piano or organ.

Tous les Bourgeois de Chartres, having in general more than an octave between the alto and tenor parts, would be more effective sung by male voices in close harmony, the tenor voices taking the soprano and alto parts.

Since syllabication in French songs presents some difficulty to students, the custom of separating syllables by hyphens should be followed. This is done for the most part, but there are more than a hundred instances of the omission of the hyphen. In other places the syllabication is awkward or erroneous; for instance, "*Que l'aime si bi-en*" is given instead of "*Qui l'ai-me si bien*"; "*En Beth-le-hem, Ma-ri-e et Jo-seph vis*" instead of "*En—Beth-le-hem, Ma-rie et Jo-seph vis*"; "*L'un por-tail l'or, l'au-tre le myr-rhe aus-si*" instead of "*L'un—por-tail l'or, l'autre le myrrhe aus-si.*"

The chief fault of this little publication, however, lies in the harmonization of several of the carols, which leaves much to be desired. The concluding measures of *Les Anges dans nos Campagnes* and of *Noël Nouvelet* need correcting, and a better version of *Un Flambeau, Jeannette* should be found.

Appropriate and beautiful harmony, such as one finds in Léon Roque's *Quarante Noël's Anciens*, would greatly enhance the effect of the carols.

With some revision, then, this pamphlet would fill a need, which many teachers have doubtless felt, for a good collection of carols for club or class use.

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FELLOWS, KATHRYN, *Le Mot Juste*. Globe Book Company, New York, 1947, pp. 73. Price, \$.54 (in quantities of 10 or more copies).

This little book is designed primarily as an aid in second- or third-year French in the usual secondary-school course. The author suggests that it be employed toward the end of the year as a means of reviewing principles of grammar previously learned.

Illustrated here and there with simple drawings, the book shows very clearly the proper expressions to use in exactly the places where English-speaking students have a natural tendency to go astray. These exercises bring out the much-needed lesson that very often "a French word which looks like an English expression does not have the same meaning at all." They may well lead farther to the realization of how impossible it frequently is to answer the question, "What is the French word for so-and-so?" since the nature of a "word" depends upon the complete expression of which it is an organic part.

Many advanced students, who no doubt consider themselves thoroughly familiar with the French language, might profit from having brought to their attention some of the idiomatic distinctions demonstrated in *Le Mot Juste*.

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GUÉRARD, ALBERT, *France, A Short History*. W. W. Norton and Company, New York, 1946, pp. 274. Price, \$3.00.

This "little book," called his "testament" by its distinguished author, is the realistic and unbiased history of France for which teachers and students of French civilization have been waiting since the liberation of Paris. It is scholarly without pedantry, enthusiastic without sentimentality, conventional in its plan but intensely personal in its ideas.

France, A Short History may be divided into two sections. The longest (seven chapters) is devoted to a lucid presentation of French historical events and ends with the year 1945. The most valuable part of the book, however, may well be the first two chapters ("The Living Past" and "The Land and its People") and the last ("Greater France today and tomorrow"), in which the author interprets these events.

For Professor Guérard (as for Michelet whom he evidently admires) history is not mere remembrance of things past but, as he tells us, "resurrection." Indeed the historical sections of

France . . . , in which even traditionally dull subjects—Protohistory or Religious Wars for instance—take on new life, are such a resurrection. Few historians are more sensitive to the atmosphere of an epoch than Guérard; few have to the same degree the ability to transmit emotion while transmitting facts. Whether he describes the age of Louis XI and Villon, “romantic like a stormy evening sky” with “its phosphorescence of corruption” and “its promise of a splendid rebirth,” the age of Descartes, “fearless, proud of order as a condition of strength” or the “cataract” of 1848, Guérard finds always the *mot juste*, discovers the best possible *raccourci*. Men, events, periods, all are shown with their complexity and contradictions; the whole forms a subtle analysis of the forces that have motivated the “tragic and magnificent” history of France.

But *France, A Short History* is more than a masterly exposition of well-known facts. It is also a challenge to reconsider some of the hackneyed generalities or half-truths found in many histories of French culture. It is impossible here even to enumerate all the topics discussed by Professor Guérard. They range from a sort of rehabilitation of Madame de Pompadour—as “undeniably French” as Bernard de Clairveaux—and Madame du Barry—about whose “frank vulgarity” there was “something healthy and ingenuous”—to a defense of the Commune, the Versailles Treaty and the Front Populaire—or at least of their spirit.

Of particular interest to French teachers are the author's ideas about the French language. “As an instrument,” Professor Guérard declares, “French has no outstanding virtue. It is less musical than Italian, less sonorous than Spanish, less terse than English. Its nasal sounds are not pleasant, its spelling is almost as perverse as ours, and its grammar is a tangled mass of historical absurdities. It possesses no intrinsic clarity; it is just as easy to be vague and equivocal in French as in any other language.” Let not our colleagues, however, be too much worried. The author of *The Life and Death of an Ideal* adds characteristically: “In the phrase: ‘Whatever is not clear is not French,’ French refers to spirit and tradition, not to vocabulary and syntax. . . . The probity so highly praised by Rivarol does exist, and it is one of the cherished possessions of France; but it is found in the thought, not in the words.”

Professor Guérard's political ideas are bolder still. Even the more conservative among us feel with him that it is time to appraise without sentimentality what Bourget called *la brave classe moyenne, la solide et vaillante Bourgeoisie*. The anachronism of the *mur d'argent* formed by the upper French middle class before and after the first World War, the fallacies of “bourgeois liberalism” *entre autres* are soberly commented upon by Guérard. More controversial—in appearance at least—are the author's realistic theories concerning the future of French agriculture (246–248) and the problems of French population (244–245). We cannot ignore them.

The criterion of a “good book” is that its reviewer feels that he should quote from it again and again. *France, A Short History* is such a book. Here for example are a few words which better than any review will give the essence of its author's aims; they are taken from the last chapter, “Greater France today and tomorrow.” (By “Greater France,” incidentally, Professor Guérard means “not industrial France and not colonial France, but the France of the Spirit.”) “Throughout this little book,” Professor Guérard concludes, “I have endeavored to show that France was not to be identified with a race, a climate, or a set of institutions. The greatness of France is to transcend all these. France is a collective and age-long striving for human values. She is most French when she is universal. For her, the world commonwealth can be based only, like France herself, on liberty, equality, fraternity. Any attempt to establish world unity by force, through the light of super-powers, will find France an irreconcilable opponent. She is realistic enough to know that might is might; but she knows also that might is not all. . . .”

We can be grateful to Professor Guérard for this profession of faith in the future of France—“a collective achievement without which the world would be darker.”

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TALAMON, B. and R., *Entendu en France*. F. S. Crofts and Co., New York, 1947, pp. 203+maps. Price, \$1.75.

This collection of dialogues, first lithoprinted in 1941, is now offered in printed form with a few physical improvements—footnotes, maps, vocabulary. But ten of the original dialogues have been omitted. (I have been wondering—is it a trade secret that any fifty French dialogues sell better than sixty?)

Readers will appreciate the variety, range of interest, humor, subdued dramatic power and picturesque dramatization displayed. The scenes involve the Parisian Valmont family and their two mature young American friends at home, in Brittany, Touraine, the Basque country and the Riviera. Let us point out here how accurately the title of the book corresponds to its contents.

The ever-present danger of artificial didacticism has been practically eliminated, although a great deal of information has been worked into the text with remarkable deftness. I recommend *Les Châteaux de la Loire* from this point of view. In this dialogue, taking place in the car which carries the family into Touraine, the Valmonts are made to exchange only three bookish historical references, and their allusions to seven castles barely fill ten printed lines out of a hundred and three. Naturalness is the keynote, but it is infused with a "bon ton" which is as sustained as it is refreshing.

French has long been praised for its tested ability to express any idea, however strong, with urbanity. Popular fiction, such as we feed to our students, does not reveal much of this aspect of French to them. The strain under which the French have lived in our century may have altered the tradition. Besides, few people today make an art of conversational speech as Renan and Courteline still did in their time. Therefore, we welcome in *Entendu en France* a true-to-life rendering of the amenities in the sort of language our students should try to acquire.

What puts this textbook in a class by itself is the high quality of its sampling of *spoken* French. Much confusion persists on this subject. We should be aware of the fact that *colloquial* French is properly a technical language, which one acquires for practical purposes when one goes to live among, and with, French people. Most of our students need no more of this special language than they do of the language of joiners, marine engineers, or furnace-builders. Spoken French (or any spoken language for that matter) is not necessarily just colloquial. Nor is it primarily incorrect, imprecise or bordering on argot. It is an adaptation of language to oral conditions, exactly as effective style, in a writer, is a superior adaptation of language to the conditions met with in attempting to convey thought by means of written signs. Features of paramount importance in one case (word-order, for example) may be completely subordinated in the other. This involves no breaking of eternal laws, as some textbook mongers seem to think, but a specific adjustment of speech to its function—oral exchange, in this instance. A wealth of first-rate examples of this kind can be found in *Entendu en France*. Its authors deserve praise for what amounts to artistic achievement if we believe Flaubert, who professed supreme esteem for Boileau because he accomplished exactly what he had set out to do.

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VOLTAIRE, *Candide*, translation edited by Norman L. Torrey. F. S. Crofts and Company, New York, 1946, pp. x+115. Price, \$0.30

The "standard," often reprinted English, version of *Candide* used by Professor Torrey is the Modern Library edition (Random House). It goes back for its origin to the *Works of Voltaire* ("translated from the French with notes by Dr. Smollett and others," published in twenty-five volumes—1761–65) and emerges in its present state after a revision by Fleming and other alterations. One cannot be specific about the authorship of the latter on account of the sub-rosa publication of *Candide* which has been resorted to times without number. Incidentally there is no way of knowing just how much of the original translation of Voltaire into English

was the personal work of Smollett as he was merely the nominal head of a vast translation enterprise.

Professor Torrey states that he has made some minor changes "in the interests of accuracy." I have not attempted to discover and assess these as there can be no doubt of this editor's competence. I have, however, compared his text with the version of H. N. Brailsford (Everyman's Library), who went directly to the "Smollett" translation, revising it "sparingly" and, like Professor Torrey, "on the score of accuracy."

The Brailsford version is more artistic—therefore more accurate—than that presented by Professor Torrey. The latter and the Crofts Company, however, with an eye to saleable merchandise have no doubt acted wisely in their choice of text. There is little if anything in its language that will not "hit the sense" of those whose preferred reading is up-to-date fiction or crystal-clear philosophical writing (if there is any such outside Voltaire). The note-baggage is extremely light but sufficient for popularization purposes. The insinuating format of the little paper-bound book is such as would surely have pleased the calculating Voltaire himself. I have noted only two mistakes in spelling (unless "philosophise" is another), namely "Morroco" (a printer's error) and "Figueora" in the distinguished name of Fernando d'Ibaraa y Figueroa y Mascarenes y Lampourdos y Sousa. The price of thirty cents will suit many a purse whose owner knows no French but is interested in acquainting himself with Voltaire's most engaging and most memorable literary and philosophical monument.

Here are some concrete reasons for preferring the Everyman's (Brailsford) edition to Professor Torrey's from the point of view of pure translation. (The italics are mine.)

T. 1. His judgment was quite honest and he was *extremely simple-minded*. (A genuine simpleton? Hardly.) E. He had a solid judgment joined to the most unaffected simplicity. (*Il avait le jugement assez droit, avec l'esprit le plus simple.*)

T. 1. His great hall was even decorated with a piece of tapestry. E. His great hall was hung with tapestry. (*... ornée d'une tapisserie.*)

T. 1. The baroness weighed about three hundred and fifty pounds, was therefore greatly respected, and did the honors of the house with a dignity which rendered her still more *respectable*. E. My lady Baroness weighed three hundred and fifty pounds, consequently was a person of no small consideration; and then she did the honors of the house with a dignity that commanded universal respect. (*... s'attirait par là une très grande considération, et faisait les honneurs de la maison avec une dignité qui la rendait encore plus respectable.*)

T. 14. A furious sailor struck him violently and stretched him on the deck; but the blow he (the sailor) delivered gave him (the sailor) so violent a *shock* that he (the sailor) fell head-first out of the ship. E. . . . but, with the violence of the blow, the tar himself tumbled head foremost overboard. (*... mais du coup qu'il donna, il eut lui-même une si violente secousse, qu'il tomba hors du vaisseau, la tête la première.*)

T. 17. They had arrested a Biscayan convicted of having married his fellow-godmother. E. . . . godmother. (*commère.*)

T. 20. The old woman *dosed* them with distilled waters. [while they were in a faint] E. The old woman bedewed them with spirits. (*La vieille les accable d'eaux spiritueuses.*)

T. 22. A Bulgarian captain came in, saw me covered with blood, and the soldier *did not disturb himself*. E. . . . saw me weltering in my blood, and the soldier as busy as if no one had been present. (*... et le soldat ne se dérangeait pas.*)

T. 48. . . . two completely naked girls who were *running gently* along the edge of the plain. E. Two young women who were tripping stark naked on the edge of the prairie. (*deux filles toutes nues qui couraient légèrement au bord de la prairie.*)

T. 52. . . . an empty canoe *in* the bank. E. . . . near the riverside. (*... sur le rivage.*)

T. 53. drifted. E. rowed. (*voguèrent.*)

T. 55. . . . when we are comfortable anywhere we should stay there. E. . . . when people are tolerably at their ease in any place, I should think it would be their interest to remain there. (*... quand on est passablement quelque part, il faut y rester.*)

T. 68. . . . who was called Martin. E. . . . whose name was Martin. (. . . *qui s'appelait Martin.*)

T. 69. . . . never. E. . . . scarce ever. (*Je n'ai guère vu de ville qui ne désirât la ruine de la ville voisine.*)

T. 72. Have they (men) always been liars, cheats, traitors, *brigands*, weak, *flighty*, cowardly, envious, gluttonous, drunken, grasping and vicious, *bloody*, backbiting, debauched, fanatical, hypocritical and silly? E. Were they always guilty of lies, fraud, treachery, ingratitude, inconstancy, envy, ambition, and cruelty? Were they always thieves, fools, cowards, gluttons, drunkards, misers, calumniators, debauchees, fanatics and hypocrites? (. . . *qu'ils aient toujours été menteurs, fourbes, perfides, ingrats, brigands, faibles, volages, lâches, envieux, gourmands, ivrognes, avarés, ambitieux, sanguinaires, calomnieurs, débauchés, fanatiques et sots?*)

T. 78. [speaking of writers of tragedies] . . . must be a great poet, but not let any character in his play *appear to be a poet*. E. He should be a complete poet, without showing an affectation of it in any of the characters of his piece. (. . . *être grand poète sans que jamais aucun personnage de la pièce paraisse poète.* . . .)

T. 89. They sat down to table. The meal was quite amusing. E. The entertainment was very agreeable. (*Le repas fut assez amusant.*)

T. 103. . . . applied several strokes of a *bull's pizzle*. E. . . . frequently applied a lash of ox-hide. (. . . *quelques coups de nerf de boeuf.*)

T. 114. . . . became a man of honor. E. . . . became an honest man. (. . . *un honnête homme.*)
["Man of honor" is too high-flown for Frère Giroflée even in his final condition.]

A more serious fault than any of the foregoing in the translation under review is the selection of the particularly unsatisfactory "backside" for every appearance of *le derrière* and "*le cul*." "Candide was stripped *from his neck to his backside*!" Even "*la moitié d'un derrière*" is "half a backside." There are a full nine of these "backsides." E. follows suit in only four cases, which gives this translation an additional credit in comparison with that used by Professor Torrey. The latter work's constant displacement of "only" and the steady choice of "amuse" in such occurrences of *amuser* as I have noted are also irritating, if relatively slight, disturbances. The insistence on "mademoiselle Cunégonde" in many places in contrast to Everyman's more "Germanic" or "anglicized" Cunegund also seems to this reviewer unfortunate.

No translation, of course, except of purely statistical or mathematical material, is wholly satisfactory. As Editor Charles T. Hunter of the *Classical Bulletin* remarked (January, 1947), "If you want real humanism, . . . then the cost must ever be linguistic discipline. For a lower price than this you can get only an ersatz product." And again, "Unfortunately (or fortunately), in all great literature the thought itself (the *id quod*) is so intimately welded to the expression (the *modus quo*) in the mother tongue, as not easily to admit of divorce with subsequent remarriage to a foreign language." So perhaps it is not worth while to quibble about what particular translation is best to serve to the public, provided the approximate spirit of the original work is preserved and the public palate is gratified. Professor Torrey's present contribution (added to his *Voltaire and the Enlightenment*, "selections from Voltaire newly translated," Crofts, New York, 1931, and his *The Spirit of Voltaire*, Columbia University Press, New York, 1938) will be well received and will do much to spread a knowledge of *Candide* and an understanding of Voltaire, both perpetually needed in a pugilistic world.

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FLECHTNER, HANS-JOACHIM, *Die Elemente*, edited with Visible Vocabulary and Notes by Lynwood G. Downs. D. C. Heath and Company, Boston, 1945, pp. 54. Price, \$48.

The text of this third scientific German booklet in the time-saving Visible Vocabulary Series consists of a chapter from Flechtner's *Die Welt in der Retorte, eine moderne Chemie für Jedermann* (Deutscher Verlag, Berlin, 1938). It is a fortunate choice, both as to subject-matter

and style, for the author characterizes and classifies the most important elements in an unusually clear and interesting manner.

Literally every help is at the command of a student reading *Die Elemente*. The "Suggestions for Translation" clarify in advance such fundamentals as participial modifiers, compounds, the rendering of reflexive verbs by the passive in English, the meanings of *lassen*, inverted word order and the idiomatic uses of *erst*, *schon*, *dabei* and the like. In the nucleus vocabulary all the chemical elements mentioned appear in alphabetical order. The word-lists facing the text are remarkably complete and accurate; idioms and difficult expressions are lucidly explained in the notes. Only these two misprints were discovered: *jahrhundertlang*, in the vocabulary opposite page 12, instead of the usual form, *jahrhundertelang*, contained in the text; *Leichtmetal* for *Leichtmetall* (34: 23). "Readily" seems a more exact rendition of *gern* (8: 30) than "eagerly."

Professor Downs merits high commendation for his excellent editing of a textbook appropriate either for a first introduction to chemical German or for rapid reading later in the course.

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ZUR MÜHLEN, HERMYNIA, *Geschichten von Heute und Gestern*, edited by William R. Gaede and Flora Buck Klug. Henry Holt and Company, New York, 1946, pp. x+129+lix. Price, \$1.50.

This text presents interesting German prose in its original form to be read and discussed in second-year college classes. It also provides extensive grammatical and syntactical exercises for drill and practice on the premise that a *sine qua non* for any significant mastery of German as a living, spoken language is "a firm grammatical foundation and an adequate vocabulary."

The reading material in this book consists of ten modern, well-told short stories by the contemporary Austrian author Hermynia zur Mühlen. The individual tales vary in length from two to nine pages. Together they comprise sixty pages of reading text. A variety of subjects is covered in the narratives which make up the collection. A half dozen of the stories are localized in Austria, Switzerland or southern Germany; the rest have no specific locale. The titles of the stories are: *Giftmord in der Sonnenstraße*; *Fritz*; *Unsterblichkeit*; *Die Regenfrau*; *Der Kreis schließt sich*; *Kleine Tragödie*; *Der Zauberer*; *Der Schnupfen des Ansagers*; *Mariottenen*; *Der neue Hund*. Practically all these tales concern themselves with the manner in which some personal idiosyncrasy, eccentricity, foible or redeeming quality manifests itself in an individual or in a group of people. Frequently the stories have a "surprise ending" or their effectiveness is heightened by an unexpected disclosure in the last paragraph. The brief narratives are written in a fairly easy and straightforward style. The range of vocabulary, although somewhat broad (as is usually the case in a collection as compared with a longer narrative), lies within the compass of ability of the average second-year student. Footnotes at the bottom of each page, explaining difficult constructions or idiomatic expressions, as well as translations, in the vocabulary, of possibly bothersome passages should obviate any difficulty in translating.

The end vocabulary has been painstakingly prepared and is complete in every respect. It is long (59 pages) in view of the amount of reading text (60 pages), but this is by no means a demerit. In addition to the inclusion of names of persons and places with necessary explanations, it also contains separate entries "for all not readily recognizable imperatives, subjunctives, present and imperfect indicatives and past participles."

Two sets of exercises, both based on the material of the first eight stories, fill roughly sixty pages of the book. The "Review Grammar Exercises" in the Appendix present drill material on common grammatical principles involved in elementary German grammar. The exercises following each of the first eight stories offer a considerable amount of drill on grammatical and syntactical problems beyond the basic level, and they give ample opportunity for oral and

written expression within the general framework of the vocabulary contained in the stories. The pattern is the same in each set of exercises: (1) *Twenty Questions in German*. These direct attention to the main facts in the story; they may be used to stimulate oral discussion or to provide material for written work. (2) *Grammar*. In this section many of the more troublesome points in grammar beyond the rudimentary stage are taken up. Some of the topics explained and illustrated are: participles as adjectives; subjunctive mood; passive voice; modal auxiliaries; verb prefixes; dative and accusative objects with verbs; adjectives; participles and infinitives as substantives; indefinite pronouns and sentence structure. (3) *Word Study*. This valuable type of drill aims to broaden the student's ability to enrich his vocabulary through analysis and analogy. Such topics as the following are carefully scrutinized: antonyms; compound nouns; nouns derived from verb stems; verb prefixes; determination of meaning by analysis; cognates and so forth. (4) *Topics for Conversation*. The topics suggested encourage the student to exercise his own imagination and ingenuity (within the scope of the vocabulary he has acquired from reading the stories) in composing a letter, participating in a dialogue, writing a news item such as might appear in a daily paper, making entries in a diary and the like.

This book merits the careful consideration of any instructor who contemplates adopting this type of text.

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TURK, LAUREL HERBERT, *Ast se aprende el español*. D. C. Heath and Company, Boston, 1946. Price, \$1.40.

Spanish teachers who are looking for a reader offering "material of more nature than that of the average elementary book," will find *Ast se aprende el español* fulfills such a qualification and will be in demand for beginners who want to learn to read and speak Spanish.

The author accomplishes his main purpose by giving students information about Spanish-speaking countries—information they want. The thirty-four chapters, generously illustrated with photographs, are divided into three parts. The first division, which consists of eighteen brief readings, deals with subjects of general interest and offers the student a glimpse of the daily life and culture of Mexico, Central and South America. Constituting the second part are ten readings devoted to the conquistadors and others who have figured in the discovery, conquest, liberation and cultural development of Spanish America. Adaptations of stories and legends by Eusebio Blasco, Ricardo Palma, Vicente Riva Palacio, Rafael Delgado and Gutiérrez Nájera comprise Part III. Another purpose of this reader is to increase oral ability of the students. The author has made provision for this aim by furnishing at the end of each selection a set of questions for conversational practice and text comprehension.

A distinguished feature of this text is the word study in Part I. Much thought and care have been put into the vocabulary-building exercises which establish associations by pointing out the number of Spanish words having a meaning easily inferable from their resemblance to English. The author provides for ample drill in the recognition of exact, approximate, less approximate, remote, deceptive and apparent cognates. Special consideration is given to the very practical yet often neglected subject of synonyms and antonyms. Lastly, in offering prefix and suffix information, Professor Turk capitalizes on the beginner's desire to invent new forms. All in all, such technique and practice give the student confidence in approaching the vocabulary-building phase of the work as well as increased knowledge of the fundamentals of word study. Another commendable feature of this text are the numerous footnotes; those in Part I translate irregular verb forms, all idioms and all words not listed in the first five hundred of Keniston's *Standard List of Spanish Words and Idioms*; the footnotes of Parts II and III translate lower frequency words, idiomatic expressions too difficult for a beginner and the infrequently used subjunctive. It is an optimistic note in Spanish textbook writing to see that more expressions important in conversation are being allowed a place in elementary readers,

although they may not always be of the highest frequency in literary usage. The vocabulary at the end of the book consists of about twenty-four hundred entries.

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MORGAN, BAYARD QUINCY AND STROTHMANN, FREDERICH WILHELM, *Reading German*. Ginn and Co., 1943. Price, \$2.00.

When, in 1941, this reviewer was asked to evaluate the Sharp and Strothmann *German Reading Grammar*, he decided that this book fulfilled admirably its purpose: to make reading the primary goal of language teaching and to present its material with this idea in view. Today, even though emphasis on reading must be shared with speaking and writing, it is important to have adequate reading material for second year students. Language teachers all know that progress in the second year is often discouraging, that the first year achievements are not duplicated the following two semesters. Nevertheless, though the results may not be evident immediately, it seems essential to me to deepen and widen the knowledge and use of the language, to waken in the student a love for the literature of the country. Unless this is done, advanced courses will never attract more than a handful of students. The texts from which our students of the post-grammar period receive their knowledge, although they vary and range from Kaestner to Goethe and Thomas Mann, offer too great a miscellany—and perhaps nothing but a miscellany. It is more than refreshing, then, to find the above-mentioned authors' *Reading German* a further elaboration of vocabulary and reading principles evolved in the *Reading Grammar*.

Knowledge of the basic 1000 word vocabulary of the MSGV is taken for granted, and this text adds 230 words of high frequency of the next 1000. This controlled vocabulary is interwoven with syntactical forms that might be found in modern magazines or non-technical books. The stimulating and interesting subject matter for the most part may well be classed as popular science. Some of it did appear in *Die Koralle*. The syntax and style are intricate, taxing the ability and ingenuity of the reader-translator. The sentences are often long and involved, and modern derivatives and compounds are frequent. The authors try to achieve the added *Stilgefühl*, an ulterior accomplishment requiring deep penetration into the learner's resources. This is done by the principle of suspension (adequately explained p. 147).

The text itself is divided into four parts, the first three of which introduce the new vocabulary. Only four new words occur in the fourth part. However, the explanation of each of the 230 new words, in the so-called *Building the Vocabulary*, is about equally distributed throughout the whole book. This exercise which is an essential asset to this text appears opposite each page of reading material. It gives the original word in diverse settings, derivations, combinations or meanings. These play, therefore, an important role in the widening and elaboration of vocabulary as every teacher would like his students to acquire it. For instance the very first example: *seltsam* (2:1) (i.e., page 2, line 1): *selten* heisst nicht oft vorkommen. Eine *seltene* Frau ist also eine Frau, wie man sie *selten* findet. Solche Frauen sind eine *Seltenheit*. Auch bestimmte Orchideen sind eine *Seltenheit*. "Er war *selten* zu Hause." *Seltsam* sind Dinge und Menschen, die, weil *selten* vorkommend, uns unverständlich sind. A few notes at the bottom of the page and a *Word Analysis* give in English a few peculiarities of vocabulary and constructions. In the *Helps to Reading* some important prefixes and suffixes are systematically described and exemplified as are also the adverbial genitive and the particles *doch* and *ja*. The *Vocabulary* lists again all the compounds and derivatives of the newly introduced 230 words and many others of the first 1000 items of the MSGV.

Reading German may be considered a valuable link in a possible series of second year texts which might include literary subjects with a similarly controlled vocabulary.

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